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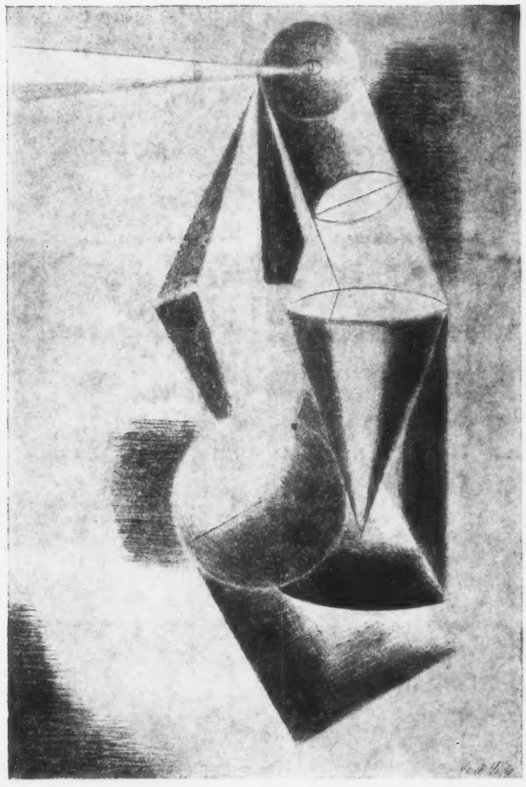

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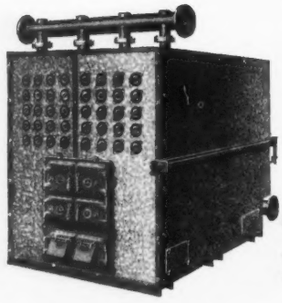

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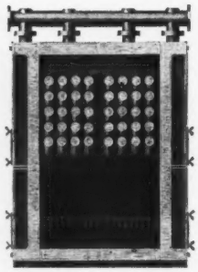

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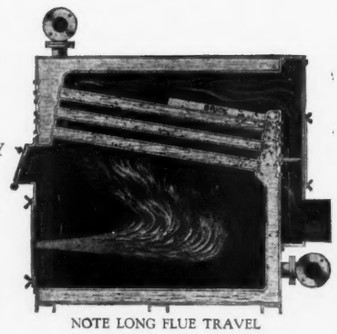

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GREETLAND BOILER WORKS - HALIFAX

THE THAMES TUNNEL

The discovery of this exquisite and unknown water-colour of the proposed Thames Tunnel between Wapping and Rotherhithe, London, raises an interesting problem. The only means of dating it is from the woman's dress in the foreground. This cannot be later than 1827, nor is it likely to be much earlier, since Sir Mark Isambard Brunel's plans for the tunnel were not made before the end of 1824. For this reason the drawing must be a perspective taken from the plans, since the tunnel itself was not opened until 1843. It was probably made after the first inundation of the tunnel by the river in 1827 in order to show the public the magnificence of the scheme and to raise funds. So far it has not been possible to identify the Malton-esque artist and there is no mention of the water-colour in contemporary Academy catalogues.

The history of the Thames Tunnel is well known. A company, supported by the Duke of Wellington, was formed in 1824 for boring a tunnel from Wapping to Rotherhithe. The work started in 1825 with the elder Brunel in control, and his son, the Great Western engineer, who was at this date only nineteen, nominal and resident engineer. The river broke through the roof once in 1827 and again in 1828. Lack of funds prevented any renewal of the work until 1835. The tunnel was opened in 1843. It is 76 feet below high-water mark and 1,200 feet long. It is now used by the East London extension of the Metropolitan Railway and the imposing entrances of transverse spiral staircases descending a stone cylinder, together with the interior architecture of the tunnel, have been obliterated.

The picture is the property of P. H. West, Esq., The Lincoln Restaurant, 18, Victoria Street, London.

The Architectural Consequences of Women

By **Basil D. Nicholson**

THE blame for the present condition of English domestic architecture and equipment is too ponderous a load to lay on any one section of the community. It belongs equally to everyone who has done nothing active to improve matters. But the source of infection is certainly that vast army of women who take marriage as a signal for dropping their contacts with the outside world in favour of bridge, hats, and the synthetic worries of a mismanaged and unplanned house.

It will be difficult for the historian to believe that the most important exhibition of houses and housing equipment of the year, organized by a firm with probably more success in gauging public taste or, at any rate, women's taste than any previous body in history, had as its *pièce de résistance* a Tudor village. He will find nothing to support his first assumption that the women of the English middle classes were then of an antiquarian turn of mind. The Press reports, the terms in which the promoters described it, the very financial texture of the exhibition—all will show conclusively that they preferred this type of house to others as a setting for the equipment and internal arrangements then actually in use. In the course of his excavations some archæologist will clinch the matter by digging up a half-built example of these structures with, perhaps, a mouldering board marked "£50 down, rest by arrangement" near-by, in the neighbourhood of North London.

A factory near Nottingham, a building in Fleet Street, a warehouse near London Bridge—here and there, scattered about the country, such single units will be found to prove that these islanders did understand how their advanced engineering technique and wide range of strong, light, synthetic materials could be applied to architecture. The bewildered historian (for men, even then, will be only human) will at first seek some sort of explanation. It will, of course, occur to him that the majority of these competently designed structures were productive rather than domestic, but that will not solve the problem for him. Some ingenious German, in the course of a vast and fundamentally chuckle-headed survey of human endeavour, will probably suggest that productive and mechanical knowledge was jealously restricted to men, and its influence, therefore, was rigorously excluded from the home. But there will be enough evidence of women's productive activities to discredit him, and, as a further objection, it will be pointed out that the great bulk of office and factory buildings show the same bankruptcy of enterprise. The historian, perhaps, will argue that this generation of Englishmen entertained as profound an admiration for the Tudor period as those of the eighteenth century did for Ancient Rome. He will seize delightedly on our door-knockers and fire-tongs, our grates and our window-sashes, to prove it. But he will be faced first with internal difficulties—lack of direct literary allusion, and so on—and later with the rivalry of political and social experts, who have decided, on similar evidence, that our admiration was fanatically directed not on that age at all, but on the latter half of the nineteenth century.

His investigations on the sites of Amsterdam and Vienna will show him nothing comparable to the shrinking horror of the islanders, whose architects returned from their official tours to these same cities and discussed not the largest collective housing experiment in the world, but some Baroque Viennese churches built by a dead man who, to do him justice, had made what use he could of the limited technical resources of his own age.

According to advertising agents, whose sociological opinions are to be respected because their mistakes come home to them in terms of cash, the domination of women in domestic buying habits is complete. It is not the sort of statement that needs expert authority. The contractors, the decorators, the house agents, even the building societies, all direct their barrage against women. There is no doubt of women's responsibility for the English home. And not only are contemporary houses rare in England; where they exist they have been chosen for an unhealthy reason—just because they are exotic, and unexpected, and a good conversation piece. Given the bankruptcy of domestic architecture, there is naturally a tendency for the rest to conform to it. The mass production of obsolete equipment, indeed, makes it ruinous to install any other. The vicious circle has begun to revolve.

A tour of the new housing estates that are springing up in the London neighbourhood gives a depressing revelation of this hundred-per-cent. survival of obsolete materials conscientiously twisted into conformity with the obsolete types of architecture which arose out of them. Steeply pitched roofs, tiny windows, an entire absence of fitted equipment—all these complete the repudiation of 1932 by eliminating roof gardens, light and airy rooms, and every modern convenience. In every suburb of England streamlined cars in pleasant colours draw up outside the inconveniently latched gates of houses that embody no conception less than forty years old. The occupants knock complacently with a piece of brass that they would not tolerate on their cars now that metals are available that stay bright without polishing; hang up their hats, possibly on the amputated horns of a dead stag, possibly on pegs spaced symmetrically at distances that make no attempt to conform to the width of hat brims, and enter a room whose equipment is heavy and designed, unlike the dashboard and upholstery of the car, by a man who neither knew, nor thought it his duty to know, in what circumstances it would be used.

The case of the car is a striking example of this double life of England, mainly because most machinery is designed for producers without regard to appearance or comfort, while cars, like houses, are consumers' goods. But it does not stand by any means alone. Shop fronts, theatres, cafés, snack bars, cinemas, hotels—every category of service designed to attract or entertain—are beginning to adopt contemporary design and materials, with or without the

addition of their own dubious mannerisms. The equipment of offices is arriving at the same result, not from a wish to appear sensational, but on purely utilitarian lines. Massive wooden desks, high stools, their shiny oilcloth tops bulging with horsehair stuffing and held on by brazen studs ; filing cabinets, their floor level compartments besieged by crouching clerks—all these have been rendered uneconomic by the rise in wages since they were designed. It is no longer profitable to fritter away the time and nervous strength of one's employees in thwarting the vagaries of ill-designed equipment ; that we reserve for the home. It might be thought, since some of the women on whose goodwill these homes depend also drive cars and work in factories or offices, that there would be a widespread agitation against this contractors' tyranny. But there is scarcely a trace of it. The occupants are content with dirt-trap hangings, furniture weighing from four to seventeen times its necessary weight, furrowed with allegedly ornamental grooves that form a further harbourage for dust, and a generously scrolled plaster ceiling with spiders in its crevices. It sometimes seems a pity to them that the cupboards are placed, like the black squares in a crossword puzzle, where it suited the construction, and not where they would be most useful ; but the house, as a whole, is taken as an Act of God.

There is, of course, no foundation for the suspicion with which new styles and new material are regarded. They involve the acceptance of no theories more extravagant than those implicit in the designs of cam-shafts, or dash-boards, or four-wheel brakes. They postulate, in Le Corbusier's words, that a house is a machine for living in, and subordinate materials, design, and internal detail to that specific purpose. This is, of course, distinct from existing building practice, with its vicious circle of obsolete style involving obsolete material. It does not, for example, say : " This is a Tudor house. We are committed to beams and plaster. They will rot and flake because the work will be hurried and the materials cheap, but one can't have everything. We had better keep to windows leaded off into small squares or diamonds. They darken the room, and the expensiveness and difficulty of making large areas of glass in a single piece have long ago been overcome ; but this is a Tudor house and it will look better. They used, in those days, to be forced by the leakiness of their small units of roofing to make sharply pitched and gabled roofs, so we will do the same. A flat roof with zinc, lead or concrete covering would be better and cheaper, and would add another open-air storey to the house, but that is neither here nor there . . ." and so on.

The refusal on the part of these latter-day Luddites to regard the house as a machine has resulted in its equipment on equally archaic lines. Brass is still retained as a metal, not only as an ornament for those who are prepared to face the trouble of polishing it, but as a standard fitment. Letter-boxes, door-knockers, electric light switches, and name-plates are overwhelmingly brass ; taps, door-knobs, and even large cylindrical geysers are usually the same. A house agent tells me that these fittings are of brass in over seventy-five per cent. of the London flats that pass through his hands, and that while some progress has taken place in the equipment which the tenant provides, builders' fitments have remained the same since the introduction of electric light. Housewives think it quite normal for the brasswork or burnished copper of a three-roomed flat to take upwards of $2\frac{1}{2}$ hours to polish.

Built-in furniture and indirect lighting, whose desirability is already acknowledged, have made no headway owing to the enforced survival of the old watertight division between the house and its furniture. Power points and even additional lighting plugs are rare and have most often to be supplied later by the tenant at a cost that surprises him. Wiring is still installed so that its extension or removal is a job for the builder. This effectively limits electrical equipment to refrigerators, vacuum cleaners, irons, and wireless sets, only the last two having penetrated the majority of homes. Neither the individual housekeeping installations of the United States nor their collectivized counterparts in Vienna are approached in this country.

The rut of house slavery combined with pre-war standards of discomfort is so deep here that it is accepted without comment. Those who are caught and broken by it, as thousands of women are every year, do not even know that they have imposed it on themselves by sanctioning with their own ignorance and contempt for progress, that of the housing contractor and the furniture maker. The house layout and equipment survive that were designed when there were squads of housemaids to maintain it.

It is, in part, a vicious circle. However humorous the pursuit of culture by American women may seem to us, the Englishwoman's relapse into intellectual apathy after marriage compares unfavourably with it as an instrument of progress. Drudgery, or the detailed supervision necessary to organize the drudgery of others, takes up so large a proportion of the Englishwoman's time that she is both a reactionary citizen and unable even to lever herself out of her quite unnecessary servitude. At a moderate estimate 100,000,000 hours of work a year could be saved by the rationalization of housing and its equipment in Great Britain—about four times as many hours as were lost by strikes in 1930.

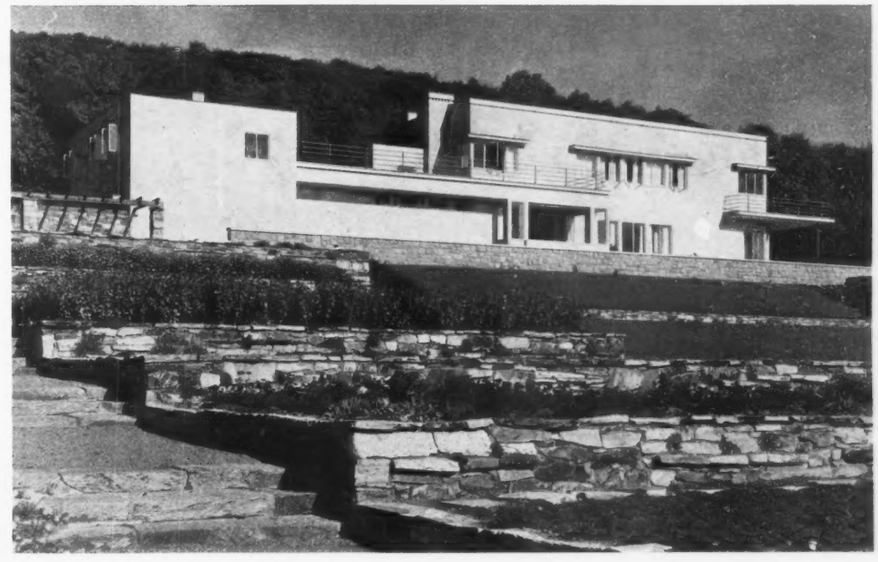
But the Tudor houses, the magpie arrays of knick-knacks, the traditional cooking arrangements, the ponderous furniture with its garnishing of polish and brocade, the brass, the false privacy that prevents the pooling of work and the introduction of communal services on any scale even in London flats—all remain impregnably entrenched in the vicious circle of ignorant traders, hidebound architects, and tired women. There are interior decorators who pin their faith on the permeation of the public consciousness by shops and theatres which have " gone modern." It is possible, but there have been cars with clean lines, rational layout of controls, and refreshing colours existing for so long side by side with the drab lumpiness of designs that imitate the façades without recalling the spirit of other centuries, that it is difficult to pin much faith to that alone. Heartbreak House is more likely to succumb to an unexpected and combined insurrection of all those whom it has ground down—the wives whose lives it wastes, the civilized people who do not like its looks, the progressives who prefer not to live in a museum, and the handful of manufacturers and architects who are producing 1932 goods for a country whose coat-tails have caught in 1907. This cult of coracles cannot much longer stand out against even good taste, let alone the forces of convenience. Heartbreak House must fall ; for it relies on sanctions as illusory as the French aristocrat's to enforce an even greater tyranny, and its bluff, for all its seeming success, has the same shadow of a lamp-post falling athwart it.

A VILLA IN THE TAUNUS MOUNTAINS

By PROFESSOR PETER BEHRENS

The site of this country seat—(**1**) and (**2**) show its south-east and south-west aspects—is at Cronberg, on the slope of a spur of the wooded Taunus Mountains that rises from south to north, and commands sweeping upland views. It is constructed of brick faced with thin slabs of white limestone, laid like tiling, which came from very ancient quarries near Freyburg-an-der-Unstrut. Naumburg Cathedral, famous for the beautifully-weathered patina of its fabric, was built of the same stone. The house, which is open on all sides, flat-roofed, and two-storied, contains 4,150 cubic metres space. It consists of a main wing (in which are the living rooms, visitors' rooms, and the owner's private suite) at one end, and the garage (with quarters for the chauffeur above) at the other; connected by a one-storey group of kitchens and servants' bedrooms. Both floors have wide balconies, which serve as roofs or canopies to the rooms beneath, flagged with squares of artificial stone tinted to match the walls. The metal frames of the windows and the swing-door entrance, are painted the same colour. A multi-coloured, slatey limestone of a predominantly bluish shade, roughly dressed and laid in dry bond, was used for the terrace-walls (**3**)—also (**2**) and (**1**); though the parapet of the topmost is of freestone ashlar. Herr Camillo Schneider collaborated with Professor Behrens in laying out the park and gardens.

1



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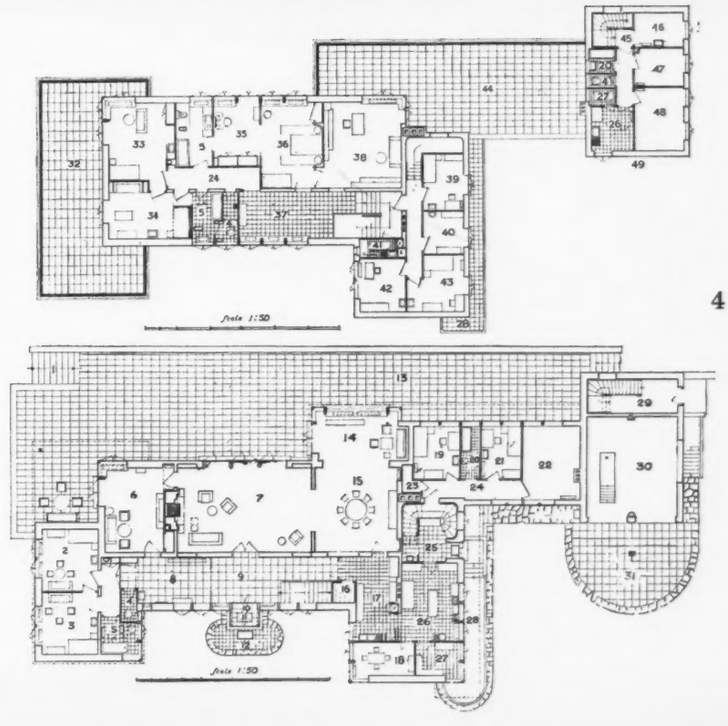
(**4**) Plans of the ground- and first-floors :—

(1) Steps ; (2) visitors' room ; (3) visitors' room ; (4) W.C. ; (5) bathroom ; (6) cardroom ; (7) living room ; (8) cloak room ; (9) hall ; (10) porch ; (11) windscreen ; (12) entrance ; (13) paved terrace ; (14) verandah ; (15) dining-room ; (16) cupboard ; (17) pantry ; (18) servants' hall ; (19) maid's room, No. 1 ; (20) bathrooms ; (21) maid's room, No. 2 ; (22) store room ; (23) cupboard ; (24) passage ; (25) anteroom ; (26) kitchen ; (27) larder ; (28) balcony ; (29) stairs to chauffeur's quarters ; (30) garage ; (31) washing place for cars ; (32) first-floor balcony ; (33) visitors' room No. 3 ; (34) visitors' room No. 4 ; (35) dressing room ; (36) best bedroom ; (37) top floor lobby ; (38) study ; (39) maid's room, No. 3 ; (40) cleaning room ; (41) serving room ; (42) sewing room ; (43) maid's room, No. 4 ; (44) west first-floor balcony ; (45) stairs ; (46) room No. 1 ; (47) room No. 2 ; (48) room No. 3 ; (49) chauffeur's quarters.

3



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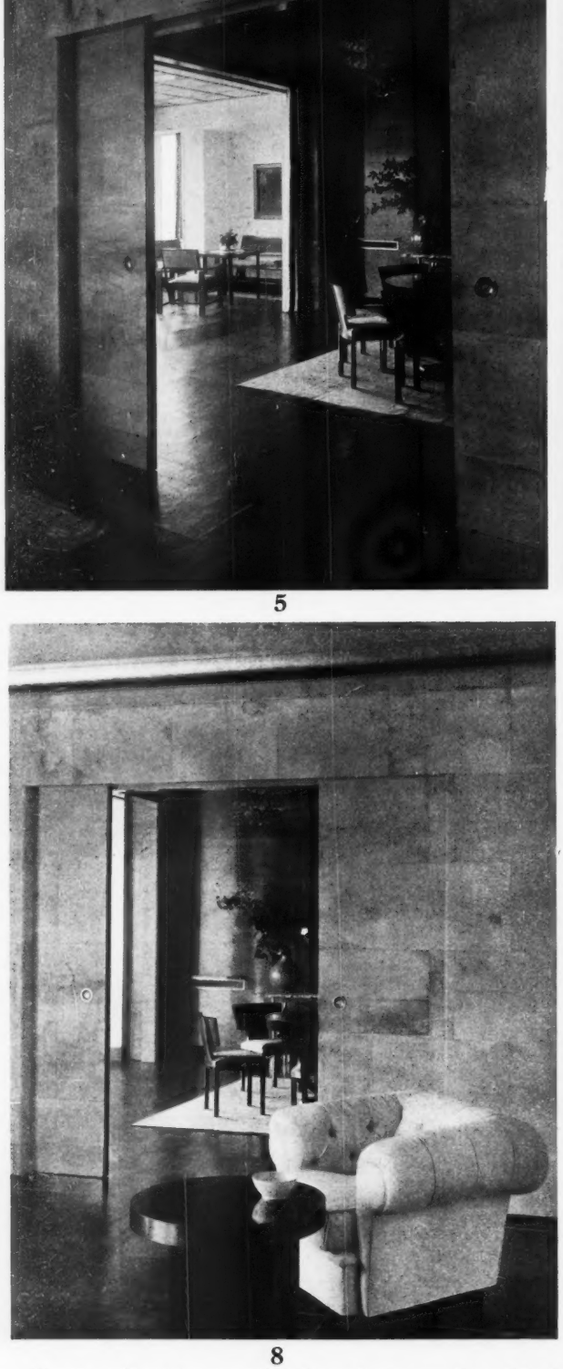

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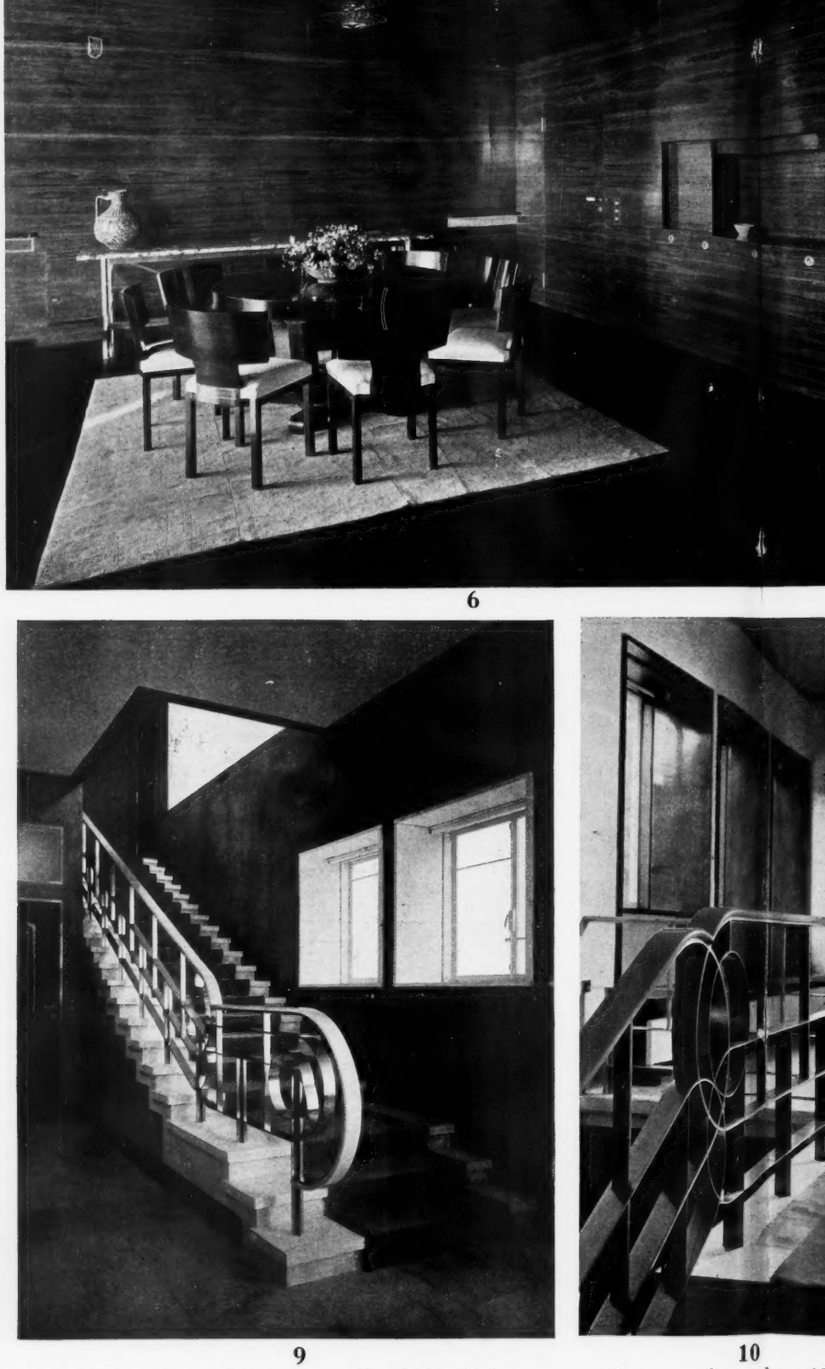

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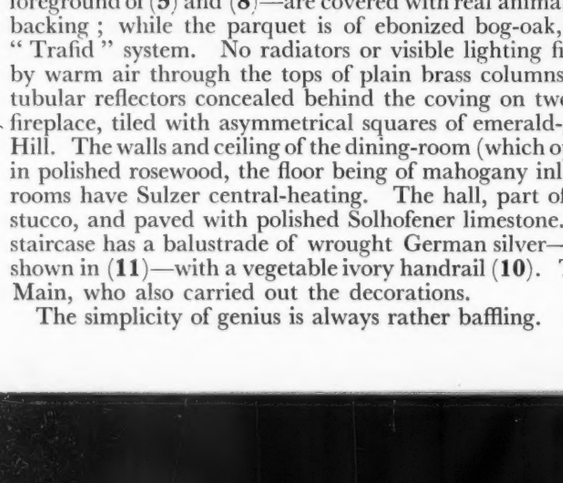

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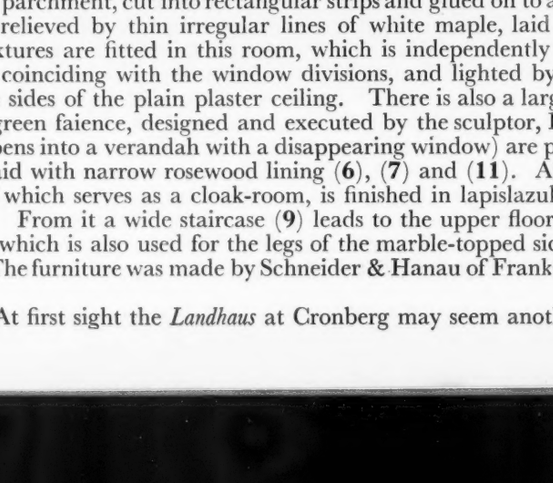

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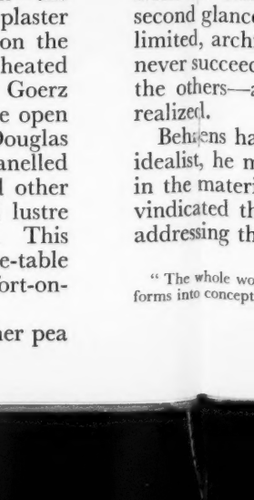

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Rare and costly materials have been employed in the principal rooms. Thus the walls of the living-room—the foreground of (**5**) and (**8**)—are covered with real animal parchment, cut into rectangular strips and glued on to a plaster backing ; while the parquet is of ebonized bog-oak, relieved by thin irregular lines of white maple, laid on the " Trafid " system. No radiators or visible lighting fixtures are fitted in this room, which is independently heated by warm air through the tops of plain brass columns coinciding with the window divisions, and lighted by Goerz tubular reflectors concealed behind the coving on two sides of the plain plaster ceiling. There is also a large open fireplace, tiled with asymmetrical squares of emerald-green faience, designed and executed by the sculptor, Douglas Hill. The walls and ceiling of the dining-room (which opens into a verandah with a disappearing window) are panelled in polished rosewood, the floor being of mahogany inlaid with narrow rosewood lining (**6**), (**7**) and (**11**). All other rooms have Sulzer central-heating. The hall, part of which serves as a cloak-room, is finished in lapislazuli lustre stucco, and paved with polished Solhofener limestone. From it a wide staircase (**9**) leads to the upper floor. This staircase has a balustrade of wrought German silver—which is also used for the legs of the marble-topped side-table shown in (**11**)—with a vegetable ivory handrail (**10**). The furniture was made by Schneider & Hanau of Frankfort-on-Main, who also carried out the decorations.

The simplicity of genius is always rather baffling. At first sight the *Landhaus* at Cronberg may seem another pea

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from the selfsame pod as the innumerable " functional " villas which are now being built all over the world. A second glance discloses a world of difference. This is certainly the sort of thing—in that it embodies the same, very limited, architectural elements—which all Modernist architects are *trying* to design. It is also just what they have never succeeded in doing. Here, in the newest building of the oldest and greatest living Modernist, the father of all the others—a man nearer seventy than sixty—the " modern " house is at last completely expressed, completely realized.

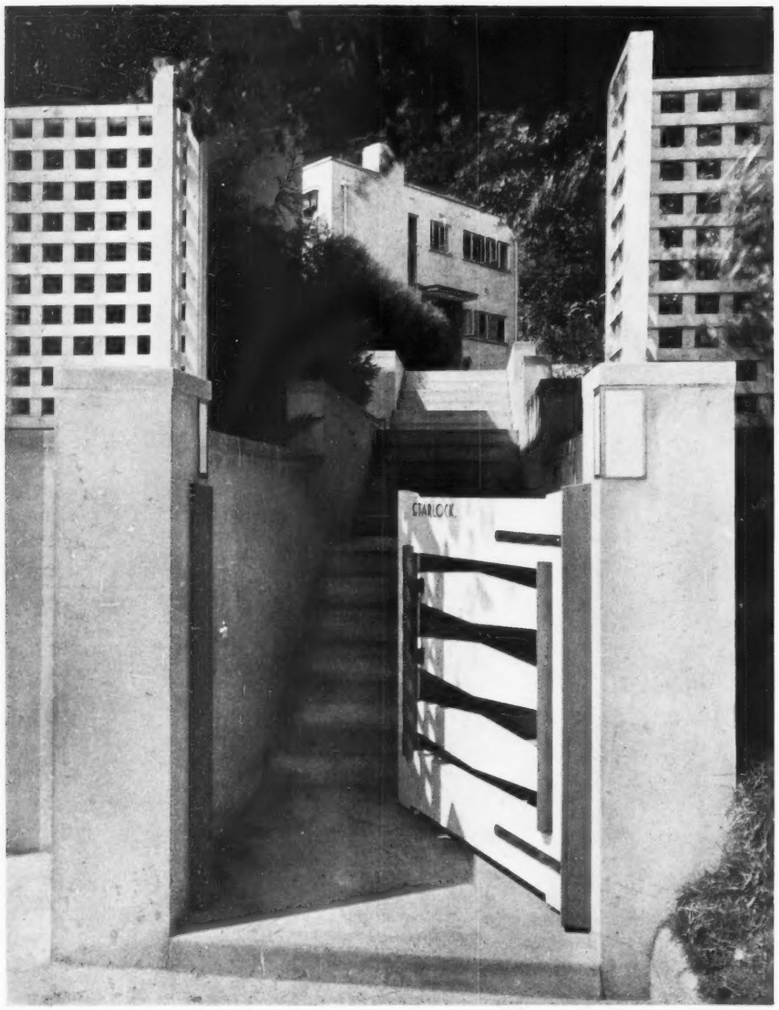
Behrens has said that style is involuntary, " the Decline of the West " merely the decline of outward forms. An idealist, he mistrusts the intellect (" intellect is the symptom of analysis, intuition of synthesis "), and believes that in the materialism of our epoch lies the roots of a new idealism. In his life and in his work he has magnificently vindicated the right to be honoured by us as that " Master-Builder " Goethe has spoken of, whom he evoked in addressing the Prussian *Akademie des Bauwesens* on the centenary of Goethe's death :

" The whole world lies before us as a vast stone-quarry might lie before a master-builder. But only he is worthy of that name who can combine its chance-shaped forms into conceptions which spring from the very roots of his being with the greatest economy, fitness for purpose, and perseverence."

P. Morton Shand.

A HOUSE AT RYE, SUSSEX—BY FRANK

1



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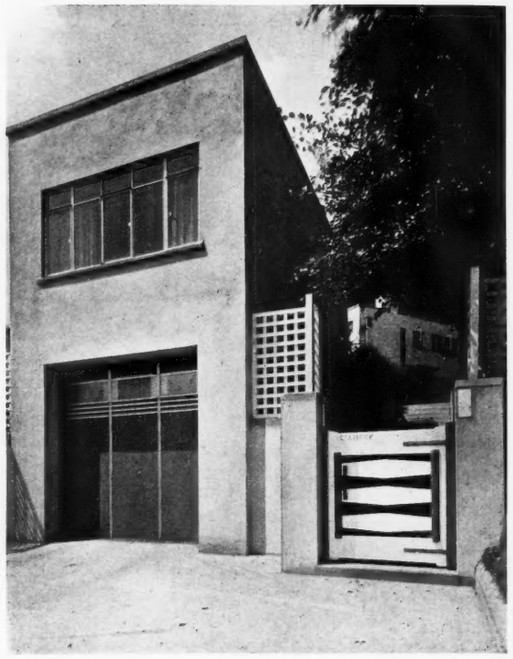

(**1**) The entrance gates and front door. The paving and steps are concrete. On alternate corners of the gate piers are built-in lights. The gate is of wood, painted blue and white with stainless steel strap hinges. (**2**) The garden elevation. The walls are constructed of 11 in. hollow walls of stock brick with reinforced concrete lintels and balconies, rendered a creamy white. The windows on this elevation are specially designed centre-hung metal casements. The metal work of the balcony, and the sun blinds are painted

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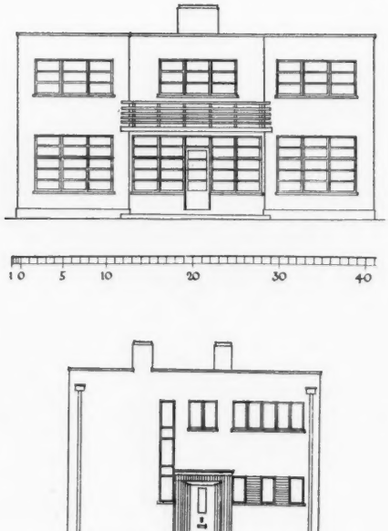

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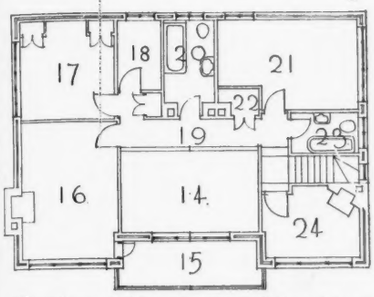

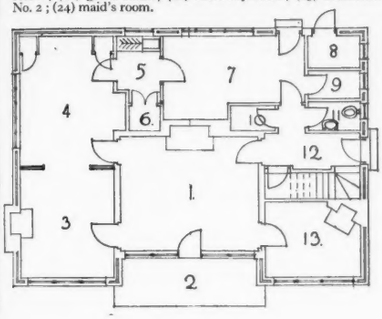

(**5**) Plans of the ground- and first-floors: (1) hall ; (2) loggia ; (3) drawing room ; (4) dining room ; (5) pantry ; (6) china ; (7) kitchen ; (8) coal ; (9) larder ; (10) boiler room ; (11) lavatory ; (12) entrance vestibule ; (13) study ; (14) upper part of hall ; (15) balcony ; (16) bedroom No. 1 ; (17) bedroom No. 2 ; (18) dressing room ; (19) gallery ; (20) bathroom No. 1 ; (21) guest room ; (22) linen cupboard ; (23) bathroom No. 2 ; (24) maid's room.

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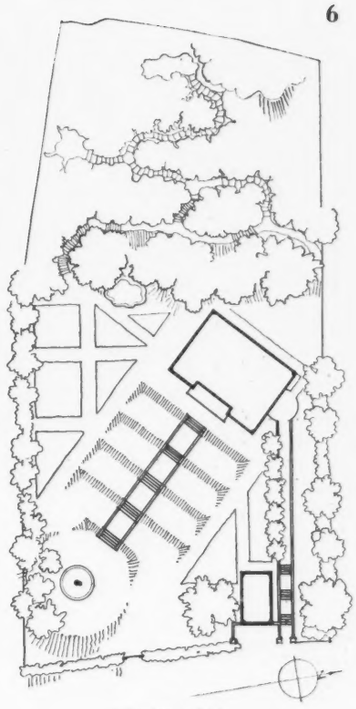

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blue. The fountain is of stainless steel, and is fed by a natural spring from the cliff above, which also provides all the water for the house. (**3**) The garage and entrance. The garage is built in the slope of the ground, so that the studio above is entered from the garden level. (**4**) *Above* is the south-east and garden elevation ; *below*, the north-east and entrance elevation. (**6**) A layout plan of the house and garden. (**7**) The hall, which is carried up the whole height of the house, the balcony above giving access to the bedrooms. The walls are finished in hard plaster and painted two tones of a pale peach colour. The fireplace and book-shelves are veneered in Japanese chestnut and the hearth and surround are in Swedish green marble. The furniture is upholstered in a tone of green to harmonize with the marble. The balcony handrail is of stainless steel. (**8**) The hall looking down from the external balcony. The interior decorations were designed and carried out by the owner of the house, Miss Marjorie Templer, in collaboration with the architect.

8

Sir Christopher Wren

By **E. Beresford Chancellor**

AMONG the innumerable anniversaries of the births or deaths of our great men which most years bring in their train, there is none that must more forcibly appeal to Londoners in particular than the tercentenary of Wren, which occurs on the 20th of this month. Wren is one of our national figures. For most people he stands at the head of our architectural achievement. But he was much besides this, for he was a scientific investigator and a mathematician of such eminence that he alone solved the famous problem set by Pascal which was regarded as incapable of solution. The fact is that he possessed one of those comprehensive brains which only appear among humanity at long intervals. But for the majority of people he is the creator of the London which is today gradually disappearing under the waters of a newer conception in architecture, leaving here and there his forest of spires rising above the flood, and his masterpiece dominating the city of his dreams.

It is an interesting speculation as to the attitude Wren would have adopted towards the rebuilding of London as it is now being carried out. We can visualize him appreciating much that has been done already, and not wholly inimical to what is still in progress. One seems to see his ghost wandering about the vast congeries of buildings which go to form a London of a size that even his great intellect and vivid imagination would find it difficult to grasp. He would, or so one thinks, be full of appreciation for what his successors from Gibbs and Chambers to many of our contemporary architects, have done in the way of erecting vast and splendid structures ; but one cannot somehow imagine him viewing with equanimity the results of our town-planners.

When that splendid occasion presented by the destruction of London by the Great Fire occurred, he, as we all know, drew up a scheme for the rebuilding of that portion of the city which had been devoured by the insistent flames. Now a special feature in Wren's plan was the creation of streets that were really worthy of the name. He realized, as Continental cities have realized, that a great building is worthy of a fine setting, and that be it ever so impressive in itself, it loses half its significance and importance by being crowded among inappropriate surroundings in narrow and exiguous thoroughfares. He also realized that a structure if placed, so to say, in a situation alien to its style becomes stultified ; and it was for this reason that he suggested that his splendid cathedral should be open to the river on one side, and not unduly ramparted about by insignificant structures elsewhere.

One visualizes him as observing with satisfaction that the great buildings which have arisen along one side of our river, possess the advantages he desired for St. Paul's ; but one wonders what he would have said when he sought, and sought in vain, for a similar development on the other bank ; or what his observations would have been when he realized that the London County Council's vast building had been set so close to the water's edge, that it for ever obviates the possibility of a continuous embankment on that side of the Thames.

His criticism on the new Regent Street would, too, have been interesting to hear. One can easily suppose his approving many, though by no means all, of the fresh structures that have arisen there ; but he would have probably remarked that their height and massive proportions had practically narrowed the thoroughfare, and that to do it and them justice, a considerably wider roadway should have been formed.

As he wandered about the city one cannot but think how he would have been amazed not only at what has been done, but at what has been done badly or left undone. Piccadilly Circus, that absurd *lucus a non lucendo* title for the still inchoate area, would doubtless have raised a protest ; a protest accentuated when he looked up Shaftesbury Avenue and viewed *that* wasted opportunity ; a protest continued when he saw how Piccadilly itself has been spoilt by inappropriate erections, and how the beauty of Lincoln's Inn Fields has been so largely destroyed by the construction of sky-scrapers.

One imagines him when introduced to some flamboyant example of the later architecture saying, as Walter Pater once said when shown an ornament that shocked his æsthetic proclivities : " Yes, very rich, very expensive—but they must not make any more of them " ; while, when confronted with others of our even later examples of design, he may well have exclaimed, with so many of us, " If, as I am informed, the Germans lost the Great War, they have taken a terrible revenge."

One thing, one imagines, Sir Christopher would have observed with regret. At one time his exquisite spires rose like flowers from the bed of the city ; today they appear to be gradually dominated by still loftier buildings ; such as that which has blotted out St. Magnus by London Bridge ; and the ghost of the great architect, if it ever revisits the glimpses of the moon, must sigh to think how inevitably the best of man's handiwork becomes superseded and forgotten.

NEW WORK AT OXFORD

By SIR GILES GILBERT SCOTT

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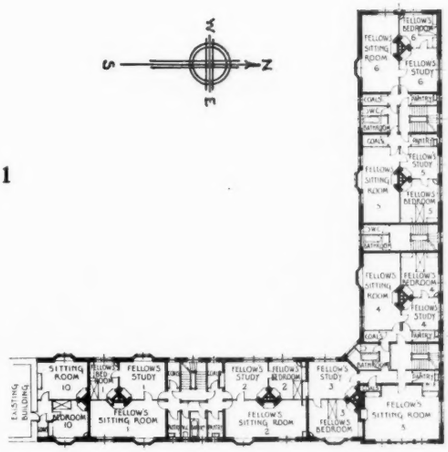

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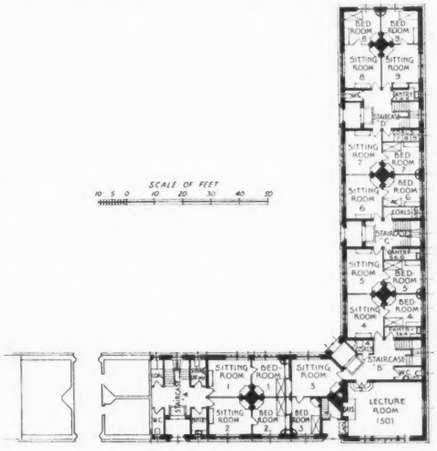

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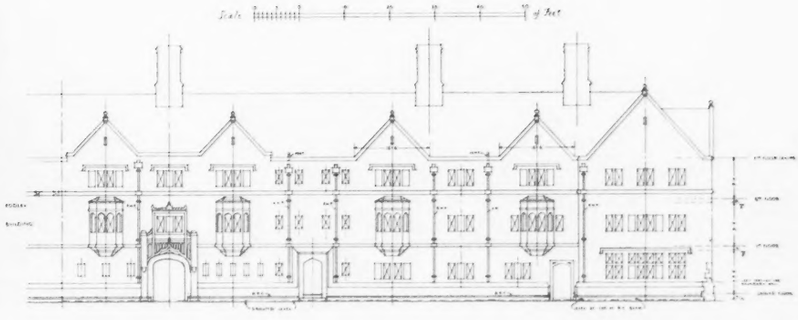
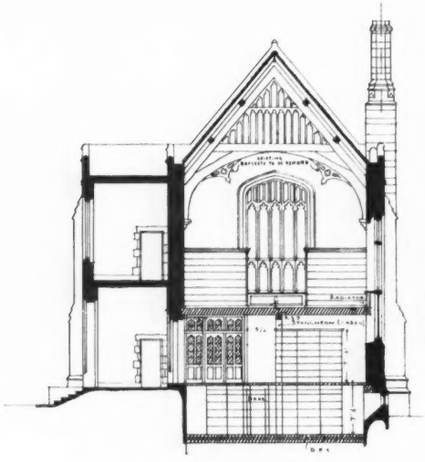
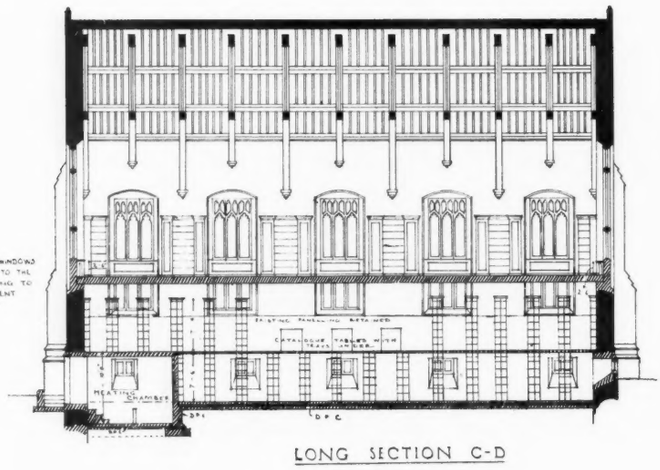


The new buildings at Magdalen College are situated on the site previously occupied by Magdalen School, which has been moved to other quarters. The old School hall was retained, and this has been converted into a library for the College. The new buildings continue where Bodley's wing finished, and the height of the ridge and string courses and the general style were dictated by the existing work. A quadrangle has been formed, bounded on the north and east by new sets of rooms for undergraduates and on the south by the converted library. The west side is closed by a terraced garden and an existing high stone wall; a new gate has been built into this wall and a porter's lodge provided at the north-west corner of the quadrangle. The illustrations above and overleaf are (**1**) and (**2**) Plans of the

NEW WORK AT OXFORD



CROSS SECTION A-B



LONG SECTION C-D

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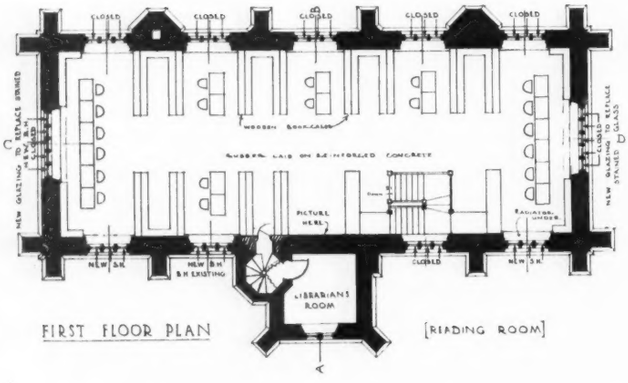
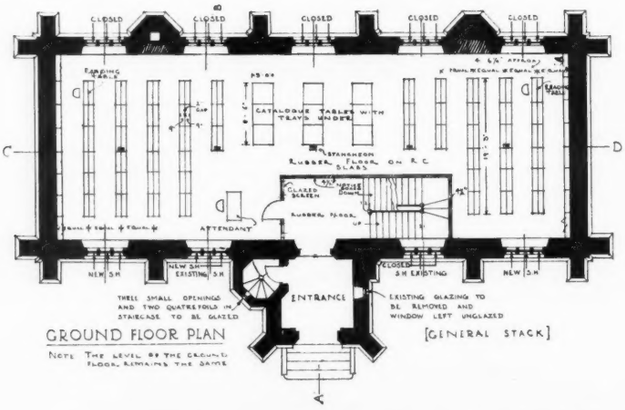
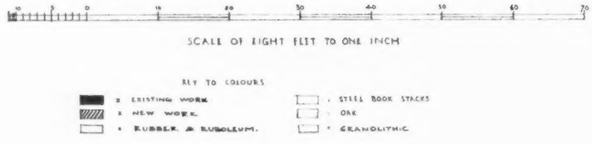


FIRST FLOOR PLAN [READING ROOM]



GROUND FLOOR PLAN [GENERAL STACK]



SCALE OF EIGHT FEET TO ONE INCH

KEY TO COLOURS

1 EXISTING WORK
2 NEW WORK
3 RUBBER & RUBBOLEUM
4 STEEL BOOK STACKS
5 OAK
6 GRANOLITHIC

8

first- and ground-floors of the new buildings. (**3**) The north side of the new buildings, the new porter's lodge being on the right and the new gate to Longwall in the background. (**4**) The new quadrangle, looking north-east, taken from old hchool Sall, now converted into the College library. (**5**) The east front of the new buildings ; the Bodley Wing is on the left, just out of the picture. (**6**) The elevation of the east front. (**7**) Plans and sections of the College library. (**8**) A detail of the new book-cases in the reading room on the top floor of the converted library. The outside walls, windows and roof of this building were hardly altered, but the inside was completely remodelled, new floors being inserted, thus providing two storeys below for bookstacks and one upper floor for a reading room. The new buildings are faced with Clipsham Stone and roofed with Collyweston Slates.

Left.—A *gandharva* in the upper half of a compartment on the exterior of the *vimana*. These Heavenly nymphs who fly wingless round the upper regions of *Kailasa* are amongst the most vital and æsthetically significant creations of Indian art. *Centre.*—Another *gandharva* on the *vimana*. In the terse and compact design of this expressive figure, every item goes to the creation of truly "significant form." Executed in that eloquent artistic shorthand at which the best Oriental artists have always excelled, it is so curiously in sympathy with modern sculpture that it could well transfer its flight from the heights of *Kailasa* to the heights of St. James's tube station. Note the little frieze of *ganas* (dwarfs) directly below the roll-cornice at the top of the photograph. *Right.*—A third *gandharva* on the *vimana*. The idea of upward flight is powerfully conveyed in this beautiful figure which, with its companion nymphs, forms a telling phrase in that supreme artistic esperanto which constitutes the great art of the world.

The Paradise of Siva

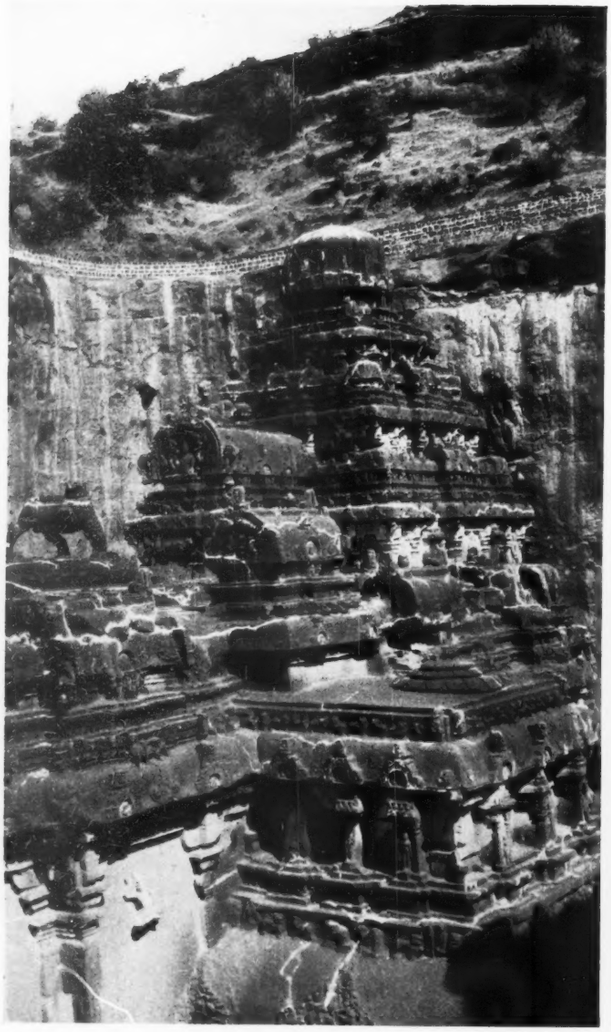
By **Penelope Chetwode**

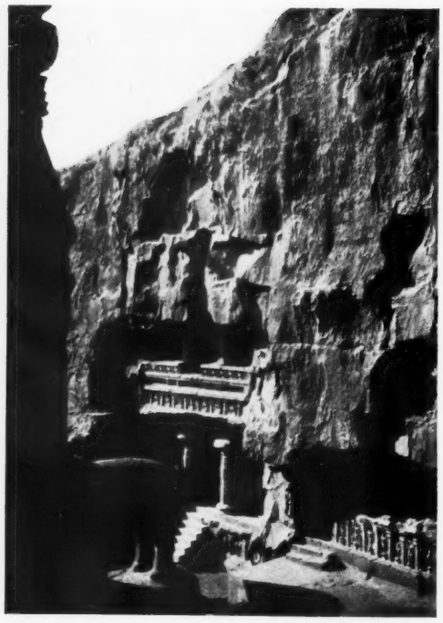
IN a ridge of low hills rising like a tidal wave from that vast sea of stones and dust, the Deccan plateau, lie the famous cave temples of Ellora. For three miles the silvery trap-rock of the ridge is here riddled by colossal holes, there carved into huge fantastic shapes bewildering in their diversity. The temples are deserted now, the rocks no longer ring with the chants and cries of the priest, the screams of the sacrificial victim, but the spirit of deep religious fervour which first brought these things into being haunts them still. It is easy to understand the fear and awe which seized Pierre Loti on his midnight visit to "les épouvantables grottes d'Ellora." The mightiest and most overwhelming of all these "grottes" is that called Kailasa, the paradise of Siva. Begun in the eighth century by the Rastrakuta king Krishna II (ca. 757-783 A.D.) it took a hundred years to complete, and is the largest monolithic temple in existence. In point of fact it is not a "grotte" at all but a perfectly free-standing temple carved out of the living rock in imitation of a structural one. Considered either as an engineering or an artistic achievement it deserves to rank among the wonders of the world.

The Rastrakutas were a Dravidian people who, in the eighth century of our era, carried their conquests into the Deccan. The Kailasa therefore, though it is often alluded to as the furthest north example of Dravidian architecture in India, is not entirely southern in style. It contains many decorative themes, and even structural features, which are of purely northern or "Indo-Aryan" origin. These were certainly introduced by those masons and sculptors engaged upon its excavation who were local inhabitants of Ellora. At the date when Kailasa was begun, probably about 760 A.D., the Indo-Aryan art of north India was still pregnant with the classical Greek motifs characteristic of the Gupta period (320-600 A.D.). Any such devices therefore, which appear on the temple, represent the northern element in its composition.

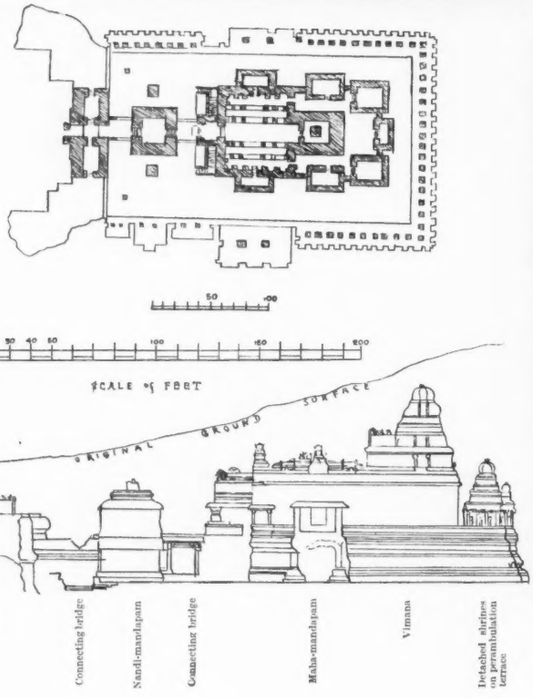
Dravidian architecture is of indigenous origin and has never been subjected to foreign influence. The most striking feature in its evolution (which can be traced continuously from the sixth century A.D. up to the present time) is the ever increasing part played by surface ornament. The structural development is practically ignored. True, the temple gateways grew from small pavilions to immense pyramidal pylons (*gopurams*), but these called for little structural ingenuity and served only to provide larger surfaces for still more elaborate sculpture and ornament. In the early medieval period (ca. 600-900 A.D.) this tendency to gross over-decoration was restrained. Gradually, however, as the style evolved, less and less attention was paid to the structural element in a building, more and more to the ornamental—to the elaboration of mouldings, cornices, consoles and sculptural reliefs. And so, in the vast sprawling temples of the so-called "modern" period (i.e., 1600 A.D. down to the present time) the pillars are so tortured and riddled with intricate carving as to be structurally insignificant and intellectually nauseating. Each one is comparable to a concerto in which the virtuoso soloist so embroiders the music with his own technically brilliant cadenzas that the composer's original meaning is lost.

The greatest artistic achievements of the Hindus are their architectural sculptures. It is therefore in rock-cut temples such as Kailasa, which are treated sculpturally throughout, that Dravidian art attained to its highest expression. The carvings on these monoliths are indeed profuse, but they are never allowed to run riot and render meaningless the forms beneath them. They are each conceived as part of a single organic whole, as the multiple arms of one colossal body. The sculptures on the Ellora Kailasa rank among the world's greatest contributions to religious art. Executed





Photograph by Percy Brown, Esq.



Top, left.—The *vimana* is divided into three main storeys resting on a square vertical base. As can clearly be seen, the whole structure is lavishly enriched with pilasters, relief carving and Dædalian mouldings. A large barrel-vaulted pavilion projects from it on to the *maha-mandapam* roof. In the foreground of this illustration is the *kaopta* (roll cornice) which runs the entire way round the main body of the temple, and helps to bind it into a compact and coherent whole. It is ornamented at regular intervals by the decorative device known in Sanskrit as *candra-sala*. This motif, which is continually recurring in *Kailasa* and indeed in all Indian architecture, consists of a horse-shoe arch surrounded by "flamboyant" moulding. It is curious that the trabeately-minded Hindus, who are famous for their abhorrence of the "arch which never sleeps," should so perseveringly embellish their buildings with a decorative theme based on that very arch! *Centre, left.*—A *plan* of the *Kailasa* temple. *Bottom, left.*—The *side elevation* of *Kailasa*. *Top, right.*—This view is taken from the bridge between the *Nandi-* and *maha-mandapams*. It shows the lowest part of the northern scarp sloping down to the *gopuram*. On the left is a two-storeyed cave-shrine, probably excavated in the tenth century. To the right of it is the entrance to the passage which ends in the staircase leading up to *Iankesvara*. *Bottom, right.*—Through the doorway beneath the main portico, access is gained to the interior of the *maha-mandapam*. This consists of a square peristylar hall supported by sixteen pillars with a corresponding number of pilasters round the walls. Like the *dvajha-stambhas* in the courtyard, these pillars and pilasters are of Indo-Ayran design. The ceiling of the hall is divided into oblong compartments by massive architraves which rest on the bracket capitals of the pillars. A broad aisle leads to the Holy of Holies beneath the *vimana*. This sanctuary is a plain cell fifteen feet square, containing nothing but the *linga* (phallus) of Siva.

Top left.—A massive screen of rough-hewn rock, the central part of which is divided into two storeys with chambers above and below, forms an imposing *gopuram* (pylon) to the great *Kailasa* temple at Ellora. On the outer face of this screen, sunken panels, each some fifteen feet high, exhibit reliefs of Vishnu and Siva in various incarnations. *Bottom.*—This is a view of the entire temple taken from the northern end of the *gopuram*. The monolith consists of three principal parts (for accurate identification of which see plans) : the *Nandi-mandapam* (a square two-storeyed shrine with a single chamber in the upper story containing an image of Siva's bull, Nandi) which is connected to the *gopuram* by a bridge ; the *maha-mandapam* " great porch," connected to the Nandi-mandapam by a second and wider bridge, and the perambulation terrace beyond it on which stands the *vimana* (a pyramidal tower 90 ft. in height) surrounded by five detached shrines. The lower storeys of both the *Nandi-* and the *maha-mandapams* are solid rock throughout ; only the upper storeys have been hollowed to form the shrines and peristylar halls which constitute the interior of a Hindu Temple. Symmetrically disposed in the courtyard, on either side of the *Nandi-mandapam*, are tall square *dhvaja-stambhas* (emblem-bearing pillars), and life-sized but badly mutilated elephants. The courtyard measures 276 ft. by 154 ft. *Right.*—One of the two *dvajha-stambhas* (emblem-bearing pillars) which stand on either side of the *Nandi-mandapam*. They are both identical in design, being nearly 50 ft. high, and each crowned with the fragmentary remains of Siva's *trisula* (trident). They are copied from prototypes of the northern or so-called " Indo-Aryan," school of architecture. The Dravidians could never have conceived architectural features so bold, simple and well-proportioned as these.

in the eighth and early ninth centuries they escaped the mechanical reiteration of stereotyped forms to which Hindu art was later subjected. Carved in such high relief as to be almost in the round, they are filled with that spirit of deep religious fervour which set in after the expulsion of Buddhism from India in the seventh century.

It is customary for western travellers in India to protest against the interminable intricacies of Hindu mythology. They are told by horror stricken Christians that they have come to a country where more than thirty-three million Gods are worshipped. The impossibility of growing familiar with this mighty pantheon seems evident. If only these people (and their Christian informers) would realize that the greater part of the " 33,000,000 " are but local variations of the central deities, that practically every small village has its own particular variation, just as every Catholic village in Europe has its own patron Saint, matters might be considerably simplified. The three principal Hindu deities form a trinity (*trimurti*) consisting of Brahma the Creator, Vishnu the Preserver, and Siva the Destroyer and Regenerator. Each of these Gods has his *Sakti* (female counterpart) who is possessed of equal divinity. Thus, the *Sakti* of Brahma is Sarasvati, of Vishnu, Lakshmi, and of Siva, Parvati. The main body of Hindus is divided into Vaishnavites, worshippers of Vishnu, and Saivites, worshippers of Siva. Brahma has but few followers because he is more of an abstruse philosophical conception than the other two and, as such, is not appreciated by the populace. Siva and his *Sakti* manifest themselves in many different ways as destroyers, avengers, creators. Vishnu has ten principal incarnations, the last four of which are historical. These various manifestations and incarnations provide a large variety of subjects for the sculptor. What is often confusing to Western visitors is that on a Saivite temple the carving is not confined to representations of Siva alone ; to a Saivite Siva is Brahma, Vishnu, and Siva ; to a Vaish-

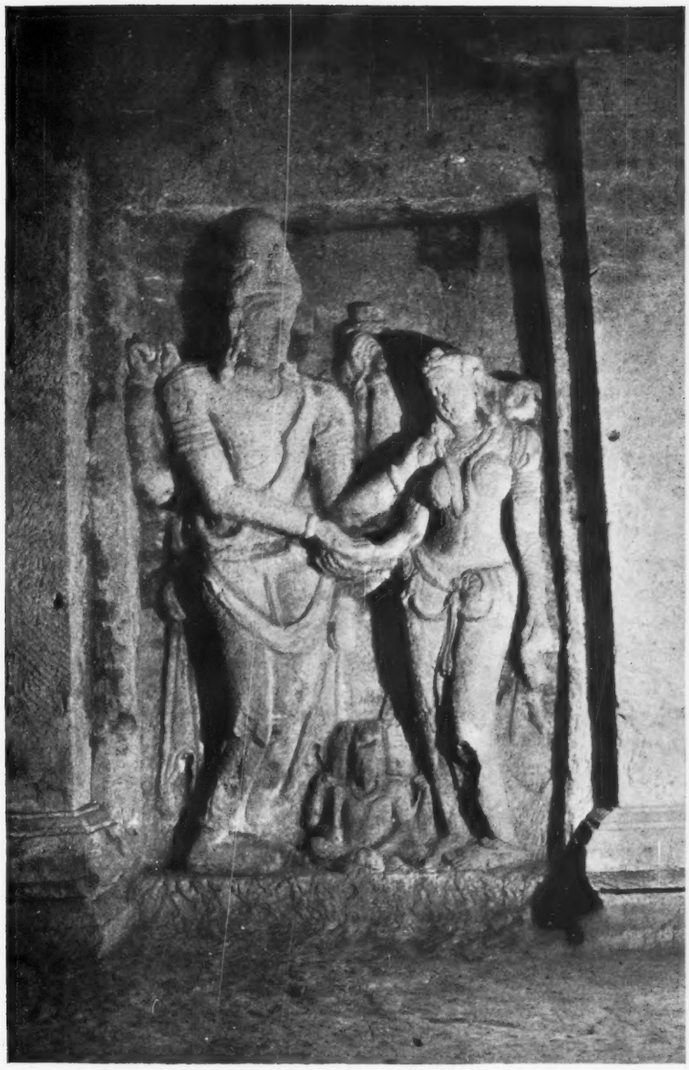
Photograph by Lady Honor Guinness

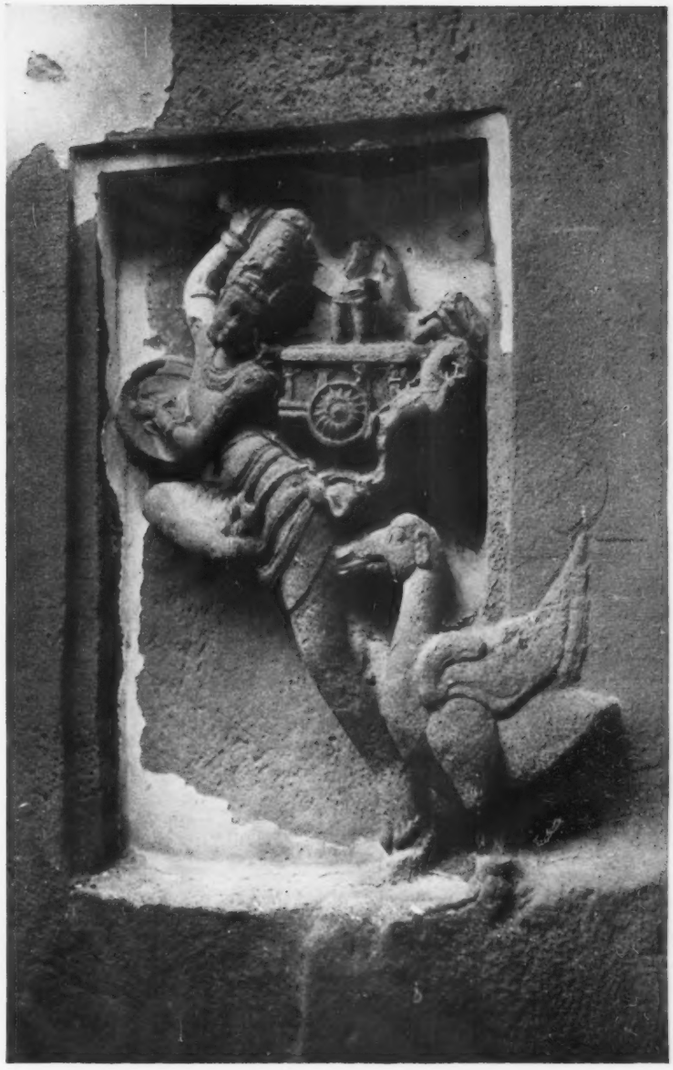
Top, left.—To the right of the Varaha is this fragment of a dancing Siva. He is portrayed in his many-armed form as Bhairava, the Great Destroyer, dancing the *tandava* on the burning ground of human hearts. The figure has suffered considerably at the hands of Muslim clasts, but even in this mutilated state it goes surely far to prove that the Hindus were once the greatest masters of kinetic sculpture the world has ever seen. *Top, right.*—The figure of a lesser deity carved on the cloister plinth. It is about three feet high and recalls the pose of a resting Mercury. *Bottom, right.*—Apart from the main body of the temple, there are numerous cave-shrines and galleries in the surrounding scarp. This illustration shows the north side of the cloister which runs round the back-half of the courtyard. It is hollowed out of the side of the precipice some 20 feet above ground level. The plinth is adorned with small figures of lesser deities, while simple pilasters divide the back wall into panels containing sculptural reliefs. The total length of the cloister running from W. to E., N. to S. and E. to W. is 427 feet, and the total number of panels amounts to 43. Note the classical mouldings round the bases of the pillars and the bracket capitals vaguely recalling the Ionic order.

navite Vishnu is Brahma, Vishnu, and Siva ; therefore on a Saivite temple there are usually carvings of Brahma and Vishnu as well as of Siva.

It is a significant fact that nearly all the religious sculpture in the world expresses divinity through static form : Egyptian, Assyrian, Greek, Gothic, Negro, come at once to mind. Baroque Gods and Saints are certainly far from statical, but their delightfully theatrical energy is not often inspired by much religious feeling. Chinese and Japanese art have produced the fearsome and violently animated Lokapala and Ton statues, but these are not actual deities and only exist to protect the statical figures of Buddha or Kwannon reposing in the shrines they guard. It remained for the Hindus to express Divinity through kinetic form. The Kailasa temple is dedicated to Siva and is called after his remote Himalyan Paradise, Mount Kailas, in Tibet. Siva is therefore the " leit-motif " of the sculptors. Through the wonderful conception of his cosmic dance the Divine Energy and fundamental rhythm underlying all things are expressed. He is represented in his most terrifying aspect as Bhairava, the Great Destroyer, dancing on the burning ground of human hearts. His many arms circle about his head, his lithe and powerful body bends this way and that in a veritable ecstasy of movement. Before art such as this it is amusing and possibly beneficial (lest we rhapsodize too unrestrainedly over the degrading work of pagans) to recall the words of the renowned archæologist, the late Dr. James Burgess, regarding the Ellora sculptures : " with all his wealth of imaginative device the Hindu artist could not help betraying the depravity of his nature, any more than those of other nations unenlightened by Christianity." It is gratifying to learn that this opinion is faithfully echoed today by many a pious Colonel ! who is positively revolted by "those disgusting Hindu carvings with so many heads and arms."

The stone of which Kailasa is composed is known to geologists as " Deccan trap." It is silvery grey in colour but turns black upon exposure to the weather. The upper parts of the temple therefore, having been stained by the rain of a thousand monsoons, are darkened, but the lower parts, having been protected by projecting architectural members, are still pale silver. The interior of the *mandapam* (peristylar hall corresponding to the nave of a church) was once decorated with frescoes, fragments of which still cling to the walls. The earliest and finest of these resemble the famous Ajanta cave paintings in style, but are rather coarser in execution. There is some question as to whether the exterior of the monolith was originally covered with plaster. This seems hardly possible considering the blackened, weather-stained condition of the rock. It is certain, however, that in later times Kailasa did indeed receive successive coatings of plaster and paint. The present fragments of coloured stucco on the *vimana* (pyramidal tower) and *mandapam* bear tragic testimony to the lamentable state of Hindu decorative art in the last century. The texture of " Deccan trap " varies a good deal. In some places it is exceedingly porous (*see top, right*) and in others fairly close-grained (*see top, left*). It is everywhere soft so that no detail remains sharp for long. None of the carving has that " stuck-on " appearance of certain Italian renascence work ; the sculptured figures seem to be, and are, literally growing out of the rock. In spite of certain Indo-Aryan features in its composition, Kailasa is a purely Dravidian conception. It is curious that the seventeenth century Italian traveller Manucci should have looked upon it as Chinese ! Indeed, he went so far as to base his theory, which he elaborates in his entrancing memoirs *Storia di Mogor*, that the Chinese once occupied India, on the conviction that the carvings on the rock-cut temples at Ellora and Mamallapuram are indisputably the work of Chinese !





Left.—This panel, depicting the marriage of Siva and Parbati, is from the eastern wall of the cloister. Here is Indian art in a lyrical mood: the Great Destroyer, four-armed, has discarded his weapons of terror and destruction, the shy and graceful Goddess adopts a pose curiously reminiscent of the Madonna in Raphael's Spozalizio. Brahma (the first person of the Hindu Trinity), being the least important member of the group, appears reduced to diminutive proportions between the bridal pair. The panel is some 15 ft. in height. *Right.*—A relief occupying the lower half of a compartment on the maha-mandapam. The scene depicted is taken from the *Ramayana:* Ravana, the demon king of Ceylon, abducted Sita (heroine of the epic) the wife of Rama, and carried her off through the air in a chariot drawn by two asses. On the way, however, he was attacked by the pious vulture Jatayu whom he eventually slew. For reasons of design, the wicked king is not represented with his usual ten heads and twenty arms.

PLATE II *October* 1932

Left.—A relief on the exterior of the *Gopuram* depicting Varaha, the third incarnation of Vishnu, conceived as a man with a boar's head uplifting Prithvi, the Earth Goddess, from the underworld into which she had fallen. The idea of superhuman strength in this figure is conveyed principally through the medium of line, the sculptor having designedly and most effectively refrained from carving the stone into bulging biceps. *Right.*—In the western wall of Lankesvara there is an oblong alcove containing an image of Siva's bull, *Nandi*. On either side of this alcove stands a Herculean *dwarapala* (doorkeeper). Like the marble statues of the Greek hero they lean, with their legs crossed, on giant clubs. This illustration shows the *dwarapala* to the left of the alcove. Both the figures, which are each about 15 ft. high, are practically identical in design.

Pages d'un journal du chantier

1

LE PAYSAGE.

Ville - Lumière.
Place de la Concorde.
Sensibilité d'une géométrie orgueilleuse dirigée du haut de l'obélisque.
Le pouls des axes contrôle le traffic.
Fluidité généreuse d'une Seine à sens unique - balancée par le faste de Gabriel.
Le long des quais la féerie continue; on roule sur le balcon du monde.
Voici le croissant du Trocadéro (crouton du melon Sarrasin) menaçant d'encorceler l'exclamation de Eiffel.
Puis, jusqu'à la porte de St Cloud la probité farouche d'une civilisation "moderne",le chemin vers une banlieue inévitable et écoeurante, pointée par les cigares rouges des bistros et les batons blancs des policiers.
10.000 claxons préviennent contre 10.000 dangers imminents et réels. 10.000 taxis en retard pour 10.000 rendez-vous épousent les irrégularités du pavé.
Les autobus trainent un alphabet mystérieux évoquant des cataclysmes lointains.
Les tramways inscrivent leur poids dans les rubriques des rails.
" Nous, Français, voulons une capitale gentille et coquette. "
(Le Journal)

TOPOGRAPHIE.

180m² de terrain. De trois cotés des murs de neuf étages,percés par des cheminées invisibles. Une cour hermétique.
Le long de la façade une avenue de trente mètres de large, vibrant de traffic.
Le soleil se lève au-dessus du balcon du quatrième étage de la maison d'en face et disparait au-dessous de la lettre "R" de l'enseigne du garage voisin.
Le collecteur général de la canalisation au lieu de se trouver au milieu de la rue passe de l'autre coté de l'avenue. Il faudra donc creuser une gallérie souterraine de trente mètres de long pour le réunir à l'immeuble.
En route il y a des conduites de gaz et d'eau; toutes les précautions doivent être prises pour ne pas provoquer une catastrophe pendant les travaux. 28.000 Frs
A l'époque où les tulles et les mousselines de la Parisienne troublaient d'un parfum énervant les décences des flâneries de Boulevards, c'est à dire il y a 25 - 30 ans, le seizième arrondissement était encore un village avec des vaches,acacias et la lune.
Les quais du fleuve servaient de dépôt aux ordures de la ville lointaine, dont on devinait à peine d'ici les contours.Pendant les fouilles on a retrouvé quelques bottines à mille boutons et une bouteille Louis-Philippe qui éclata en mille morceaux, pareille à un de ces poissons de grande profondeur tiré à la surface.

2

Sous ce terrain de remblai murmure l'eau de la Seine. Le bon terrain, le sol ferme sur lequel on peut compter est à la côte 20m. par rapport au trottoir.Il faudra fonder sur pieux.
Il faudra déblayer dans l'eau. Il faudra nettoyer.Il faudra bien travailler. 30.000 Frs
Le problème est de savoir combien payera comme surplus,disons, le locataire du huitième étage à gauche, victime inconsciente d'un urbanisme d'aventure.

CODE NAPOLEON.

Des contrats, des procès verbaux, des comptes rendus,des plans financiers,des options,des baux,des tolérances.Quelqu'un a perdu son acompte, à un autre de gagner sa commission.
Le huissier indécent chuchotte une sale anecdote pendant l'attente dans le bureau de la mairie. Le notaire.Le Code Napoléon.
Défense d'afficher - Défense d'uriner
14% d'intérêt.
Le Droit de l'Homme.
Les Statuts de la Société Civile Immobilière.
L'encre bleue sèche lentement sur le paraphe.
Le froissement du papier timbré évoque un jeu de carte entre les mains d'un escroc.
Les machines à écrire sonnent le creux. Je dessine sur le papier buvard la tête d'un criminel. Les derniers arguments m'échappent entre le paragraphe dont j'ignore les adresses. Je suis prêt à tout accepter, à subir tout, de signer ma condamnation à mort.
Oui, c'est moi qui a assassiné la Veuve Clicot!
Oui, je porterai les jarretières et me laverai les oreilles tous les jours.
"Je proclame la Société Immobilière fondée."
Sortons!
Ginsberg, qui est plus patient, contre-signe la quarante septième page en bas, à gauche.

L'HEURE DE L'ARCHITECTURE.

Le crayon BB lèche le calque.La gomme provoque des accidents imprévus.
Les rouleaux se déroulent. Les intrigues se nouent.Les ascenseurs inscrits dans les escaliers décrivent des paraboles.
La belle aventure.
Barbereau et le Eisenbeton Kalender indiquent des chiffres, suggèrent des possibilités tandis que la joie de vivre revendique les nécessités.
Le reste est indiqué par le plan financier.
Les traits de crayon dégénérent en taches d'encre.
Le soleil insinue des idées chastes. Il fait chaud. Je marche pieds nus.Avez vous remarqué déjà que l'encre de Chine parait en or sous certains éclairages et le portrait de King Gillette vous regarde d'un air moqueur aux heures de l'architecture?
La fin du rouleau arrête l'élan du crayon contre une planche en chêne. Nous décidons:
1°- Un immeuble de rapport à Paris ne doit pas être une " Oeuvre d'Art" - (Pensez seulement au Locataire qui casse des vases sur la tête de sa femme).

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3

2°- Protéger la rue contre les attentats perfides des balcons et des bow-windows. En étudiant le parallélisme des trajectoires des autos, nous trouvons le point de leur intersection quelque part place de la Concorde. Nos fenêtres horizontales convergent au même point.

3°- Appuyer le plancher sur trois poteaux en béton armé et pas un seul de plus car les fondations sont chéres et l'espace limité. Le long de la périphérie les planchers seront encastrés dans le mur mitoyen.Ceci paraît-il est illégal mais couramment employé.

4°- Séparer la partie habitation de la partie réception. Dans la partie réception les pièces ne seront pas divisées mais classifiées par de petites suggestions en verre, couleur ou cactus. Tant pis si sur la location celà comptera comme une pièce.

5°- Nous décidons de nous "exprimer en verre" et comme on dit "donner le maximum pour le minimum de frais."

La joie d'une perspective, d'ailleurs mal réussie (le point de fuite se trouvant dans la chambre voisine),dévoilant le mystère d'un mur qui n'est qu'un trait d'union entre les fenêtres.Et par opposition au ciel qui est fait en ciel, ces fenêtres seront faites dans une matière coulée et polie - qui est de la glace.
"Castors! Noble architecte! Je veux me construire une maison inevitable!!!" (Potemkine)

RATAPLAN.

Dans la mairie où nous allons pour faire accepter les plans les employés sont suants et abstraits.
Guignols en papier maché.
Machés par les dents artificielles d'un buste de la République en plâtre.
Mairie du 15e - Harmonie du 13e - L'Eglantine d'Argenteuil.
Jeanne d'Arc avec un Larousse sous le bras trace des lettres latines d'un arrêté préfectoral. Les réveille-matins sonnent la Marseillaise.
L'orchestre des sapeurs pompiers décide de l'emplacement d'un " Lit National."
" Vous avez le droit à 20 m de verticale + un arc de 6,50 et une tangente jusqu'à l'infini..... "
Une lutte farouche s'engage pour la possession d'un triangle magique au-dessus de la gouttière, au royaume des chats.
Une erreur de compas qui risque de se perpétuer en béton armé.
Une tangente qui coupe en deux les muscles d'une toiture.
" Je sais que les règlements sont c.. comme la lune, mais je suis là pour les observer et non pour les discuter.Les règlements sont là pour être objectifs. "
Je me rappelle de Picasso qui, en collant un ticket de métro au milieu des violons et des rêves cassés prétendait que celà lui donne le sens de l'objectivité.
" La Préfecture de Police n'admettra point de recul au rez-de-chaussée. Songez seulement aux émeutiers qui pourraient tirer en s'abritant derrière l'angle..... "

4

Il faut savoir subir les conséquences tricolores d'une volonté monosyllabique en redingote noire.
Puis c'est la mascarade du jeu de mots.
Haussmann sur la bicyclette de Biscot. Les géants de la route.
Le couronnement du Roi Soleil et le couronnement des lucarnes.
Le Nôtre et le Vôtre..... Pile ou Face.
Je songe au type qui s'est suicidé en disant: il y a trop de boutons à boutonner et à déboutonner.
Le coup de grâce d'une tolérance bleue au bas d'une page défraîchie trace des empreintes digitales sur le buvard du dessous.

LA BARBE.

A ces Messieurs, les Entrepreneurs!
Les plaisirs de l'Initiative Privée.
Les uns en bras de chemises - les autres en rosette de la Légion d'Honneur. Les mecs.
Le faste d'une référence d'Etat relevée au fond de la culotte d'un représentant en tuyauterie.
Une barbe blanche nous impressionne et se déclare en faillite derrière la porte.
Le libre choix. Le jeu libre de la concurrence loyale!
Quelqu'un se propose pour faire le tout à 50 % du prix.
Et du "moderne". Et du "cubiste". Et du "allemand".
Les promesses du futur équilibrées par des chèques toujours prêts.
Les confidences des bottines absurdes.
A l'enregistrement les signatures et paraphes sont en Porto Ruby.

BIBI LA PANACHE.

La fade stupidité d'un robinet Eks tappe sur les nerfs.
L'échantillon d'un ciment-pierre Zed grince sous les yeux.
Un éléphant sur un catalogue de 1890.
La pornographie d'un fourneau Pardon - rêve sublime du banlieusard. La Garenne - Colombes. Bécon les Bruyères.
Les bienfaits opaques et cellulosiaques de l'asbest découvert dans la corbeille.
Le papier peint qui crie comme un tramway au tournant.
Non! Décidément, les parisiens habitués aux images d'Epinal ont des nerfs trop forts.
Il est bon de décider à partir au bord d'une pelouse.Chaque herbe dresse une généalogie d'un cycle solaire.
Nous partirons avec Ginsberg pour étudier les encyclopédies que nous connaissons par coeur.

ET LES VOYAGES!

Frankfort pour les poignées des portes et les cuvettes de W.C.
Dresden pour l'hygiène. Espagne et Egypte pour la romance.
Nous explorons les cours brumeuses de la Tchèco-Slovaquie pour trouver la transluciditié prismatique de " Luxfer ".
Nous montons l'échelle hiérarchique à Vaugirard pour descendre l'échelle humaine quelque part à Bloomsbury.
Nous tombons amoureux tous les deux d'une montre électrique sur le Kurfürstendamm. Scènes de jalousie.
Les douches de Bamberger font songer aux fontaines de Grenade et les fonderies de Krupp sentent la féraille comme Tolède la Rousse.

25 av. de Versailles a Paris

P.T.O

P.T.O. Suite d'un journal du chantier

5

Les poèmes en canalisation de la O.K.K. à Frankfort rapprochent de l'absolu. Je découvre une lampe indescriptible sur le palier du 18° étage du Turmhaus de Stuttgart.
L'heure de la magie approche. Je suis prêt à sortir 4 lapins et 2 poulets vivants de la poche de mon gilet et c'est le croisement du Nord Express qui me ramène au pôle Ouest.

LE CIMENT.

Pendant ce temps les contrats ont passé par le tube digestif de la légalité et sortent en béton liquide aux niveaux des dalles des étages successifs.
Près des bases des poteaux l'eau noirâtre clignotte.
Sur le béton encore liquide des terrasses supérieures le vent printanier sème les semences de l'herbe qui ne poussera jamais.
Les échelles sans vertige suspendues dans le vide font la joie des équipes de charpentiers.
Un mouvement maladroit et on plonge en cognant la tête contre les batteries des paliers. Les agrafes de secours aux blessés vous attendent au bout de la course. → DANGER DE MORT
Les fers ronds s'enfoncent dans le mortier en faisant grincer les cailloux. Le sapin des coffrages sue sous les rayons de la Tour Eiffel et rit en russe. Son enthousiasme se mélange au béton et devient monolithique. Les corps creux isolants échappent à l'analyse. Ils sont comme des éponges et modulent l'air à travers les pores dilatées. Toutes les erreurs liquides aujourd'hui deviendront demain une éternité. J'implante un mégot dans le poteau B à la côte 26,30m. pour fêter la découverte d'une Amérique nouvelle. C'est le huitième étage. Les poteaux du dernier étage créent un encombrement sur la route des hirondelles pendant qu'un mécanisme invisible fait passer devant les fenêtres une corde sans fin suant du béton liquide et verdâtre. Tous les gars travaillent en haut; il n'y a que des bouteilles vides de pinard aux étages inférieurs.
Les schédules du temps. L'avancement des travaux. Les rendez-vous "sur place".
A chaque nouvel étage nous mettons dans le tiroir une partie de l'espace et nous tournons la clef.
Les systèmes hyperstatiques de forces verticales descendent doucement les spirales du frottage, traversent la Seine et magnétisent le bon sol.
La rondeur organique du poteau A évoque la douceur de la canne à sucre. Les 9 étages excitent les glandes. Le béton devient solide sous l'écorce d'Italite.
Les poutres sont tirées comme des cordes jusqu'à refus. Les planchers comme des propellers sonnent une mélodie en velours. L'orgueil exploite la bonne conductibilité du fer pour remplir la carcasse d'un frémissement voluptueux.
La carcasse est prête. Jamais le bâtiment ne sera aussi beau.
Le ciment d'une poignée de main sans compromis. Merci, Coissac!

LA VIANDE.

La carcasse est prête. Pendant que les derniers cimentiers, les rudes gars du bâtiment implantent le bouquet payen en paille, les briques rouges et élégantes remplissent les étages de leur pesanteur. La belle brique de Rive Gauche. La prestidigitation des éléments unitaires. Pile ou Face. Je suis prêt d'appeler

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chaque brique par son nom.
Les creux des briques disparaissent pour toujours entre les joints du mortier humide et bienfaisant.
Tous les matelas d'air, dont chacun peut contenir des trésors cachés. Il fait bon à l'intérieur lorsque le mercure des thermomètres descend dans les rues.
Les fers en X couverts de minium exhibent leur rigueur mathématique. Les mitoyens. Les pinions. Les murs de refend.
Les cloisons. Les cellules.
On peut toujours sauter par une ouverture qui n'est pas encore une fenêtre.
Le hamac matrimonial suspend déjà ses filets dans la future chambre à coucher qui n'est, pour le moment, qu'un dépôt de gravois, tandis que la salle à manger se remplie d'odeurs chaudes qui me viennent de l'enfance.
Je trace avec un crayon gras les futurs trous de voyeurs.

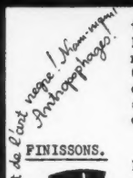
AU SALON DE BEAUTE.

Puis, c'est la poudre dentifrice du plâtre.
Les coins s'arrondissent, les angles s'aiguisent.
La virgule du bac à fleurs attend déjà le grotesque épineux des cactus.
Les huisseries métalliques ont 4 cm. d'épaisseur. Elles contournent les ouvertures béantes des portes et se noient dans les plinthes avec cette sensibilité allemande qui rappelle les dessins faits d'un trait de plume d'autruche.
Les ongles blancs des plâtriers font chanter le plâtre à l'italienne et, pendant que en haut j'écrivais le récépissé jaune d'une lettre recommandée, le printemps est venu en traçant des dessins erotiques sur le mur du salon du rez-de-chaussée.

PUIS ENCORE.

Debout sur les camions les fenêtres arrivent; elles sont toutes rangées avec des numéros en tête.
Les portes laminées à la caséine sentent la ferme Schwarzwald. Les Nibelungen. La marche des gnômes. De l'Est à l'Ouest, du Nord au Sud. La grande fraternité s'accouse, se présente au rapport, dépose les factures de douane.
Les battants des portes attendent patiemment la douce pénétration des serrures. Tenues dans les pommelles, elles décrivent leur course inévitable avec le salut du Mousquétaire.
Chaque fenêtre est une poche d'air.
Les guillotines allemandes échangent volontiers l'air frais de l'avenue contre le parfum douteux du salon.
Lorsque l'on étouffe une volonté fait disparaître le tout dans le mur sous un couvercle silencieux.
C'est alors que la lune entre sans frapper dans les poumons mauves. Elle lèche les coins arrondis avec la sauvagerie d'un enfant qui suce le sirop suave lorsque la porcelaine se refuse aux rondeurs d'une cuillère.
Les gaines verticales se remplissent du bruit de la tuyauterie.
L'étincelle électrique qui ne rencontrera jamais l'invisibilité explosive du gaz.
Le bourdonnement du transformateur rempli le rez-de-chaussée des

7



trépidations du Danger de Mort.
Le baptême d'une conduite en fonte qui balbutie ses premiers mots sous la première pluie d'été.
C'est alors que profitant du tumulte général que les spirales des escaliers, percées par les cables des ascenseurs, s'échappent à la terrasse supérieure par une porte de secours pour allumer des nouvelles étoiles.

FINISSONS.

L'été a couvert d'épluchures d'oranges et des oeufs durs les pelouses de Deauville. Il n'y a plus un chat à Cannes. Et le croupier sûr de ne pas être surveillé enlève ses chaussures trop étroites. Ces dames, ces messieurs rentrent.
La saison commence. Il faut finir.
Le serrurier est quatre mois en retard avec sa toile d'araignée.
L'escalier n'est pas encore protégé.
Le dernier Danger de Mort! →
Il reste - que des sécurités d'une vie qui ne mérite pas ce nom.

FINISSONS, FINISSONS!

Les plafonds seront en bleu majeur, les plinthes en nègre tropical et les planchers en " beige architecte ".
J'exige que le peintre mélange de la lumière au vert de Schweinfurt. Au coin de la rue nous surveillons depuis longtemps le passage d'un chien pékinois pour expliquer au chef-compagnon les mystérieuses gammes du beige.

L'AUTOMNE.

Les radiateurs forment une équipe anonyme, unie et disciplinée.
Ils vantent dans les coins des pièces les artifices des articles faits en série.
L'eau fait serpentiner la chaleur à travers les intestins en fonte.
Le chef-monteur est un juif. Il chante sur la terrasse des plaintes de Galicie en balançant la tête.
Sa voix reverbère entre les glaces vides et se noie dans la baignoire du quatrième.

LE FOX TERRIER.

Avant le chantier appartenait à la rue.
Maintenant le fox-terrier du gardien de nuit garde la "propriété" en couchant sur du béton.
L'immeuble est fini. Il faut conduire et expliquer.
" La maison, voyez-vous Madame, est construite d'une manière assez spéciale. Vous le reconnaîtrez en apprenant que le béton travaille à 80 kg/cm². Les huisseries sont en tôle laminée de 2,5 mm, les portes sont construites en 27 qualités de bois pour éviter des déformations hypothétiques. Les glaces polies ont 8mm d'épaisseur et disparaissent dans les allèges. Un système de bloquage hermétise votre appartement. Insonorité d'une nuit équatoriale. Et n'oubliez pas, surtout, que vous êtes " enfin seule " avec la Tour Eiffel, dans les jardins de la terrasse".

8

De nouveau les contrats, les baux, des papiers timbrés, des options, des notaires et le buste " très parisien" de la Troisième République en plâtre.
Les comptoirs qu'il faut relever et les révélations que l'on ne compte plus.

LES VOYEURS.

Je suis las de voir ces gueules!
Je suis las d'admirer les bas de soie des femmes qui pourraient devenir Locataires!
L'immeuble se remplit de visiteurs, voyageurs, voyeurs, voyous.
Les parfums de Chanel, Molyneux, Guerlain, Patou.
Une odeur par étage.
Une dernière brique abandonnée on ne sait comment sur le palier.
Avant de serrer les gants du Client possible il est bon de se frotter la paume de cette matière généreuse.

JE CONTINUE.

Quelqu'un a dit: " La meilleure oeuvre littéraire n'est qu'un dictionnaire en désordre".
Je continue: " La maison n'est qu'un chantier mort".

LES SABOTS.

Je suis las. Je viens au chantier seulement aux heures où quelques ouvriers retardataires ont encore les mains sales. Au bistro je bois avec eux pour fêter ces retards.
Dans l'escalier nous crachons ensemble par terre.
Le bruit de leurs sabots - c'est ce que j'aime encore dans ce cadavre.

L'EMMENAGEMENT.

Les longs tunnels des voitures de déménageurs dévoilent des commodes modernes et des fauteuils Louis XIV.
Une actrice qui prend quatre bains par jour. L'individualiste du 3° plante des carottes dans sa baignoire.
Le gardien de nuit repart en banlieue suivi de son fox terrier et l'ombre du concierge se brise sur l'escalier.

DEBOUT LES DAMNES DE LA TERRE.

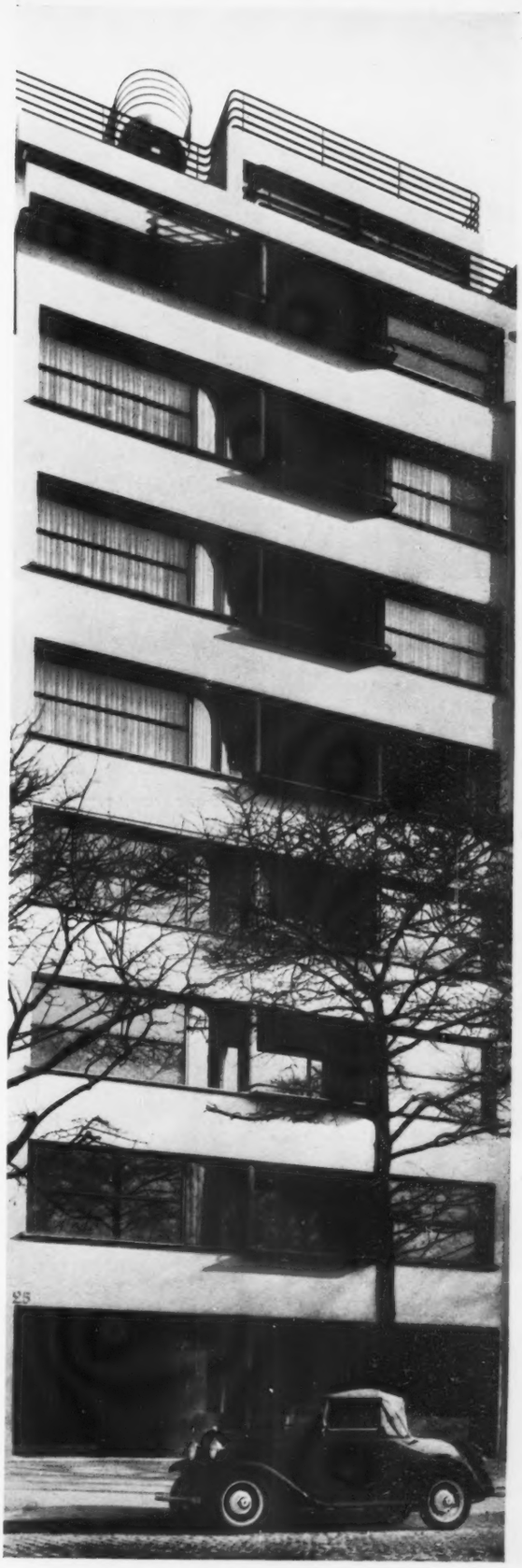
Terrassiers
Cimentiers
Plombiers
Briqueteurs
Serruriers
Plâtriers
Electriciens
Menuisiers
Dactylos
Peintres
Camarades!

On se retrouvera. Soyez là! Soyez tous!

B. Lubetkin

25 av. de Versailles à Paris

FIN.



In the preceding pages, taken from a French notebook, Mr. Lubetkin, the well-known Russian architect, describes the adventure of building the house at 25 Avenue de Versailles, Paris. He describes the tedious procedure necessary to obtain a building permit from a difficult administration ; then follows a description of the actual process of construction, the austere beauty of realization. Lastly comes the completion of the building. The workmen have left and the house begins to fill up with tenants, most of them more or less "smart," leaving trails of fashionable perfumes on various floor levels. The job is ended.

The author ends up his notes by an appeal to the workmen, the true creators and inspirers of the building, promising to meet them, when the time comes, in different circumstances.

A BLOCK OF FLATS IN PARIS

Ginsberg and Lubetkin, *Architects.*

A building is not a unit in itself, independent of the character of the street. It is but an element in the street, and the street dictates and enforces its own laws. A street is not a museum, nor is it an exhibition gallery. It is a channel for circulation. Idle loitering is not encouraged by petrol fumes.

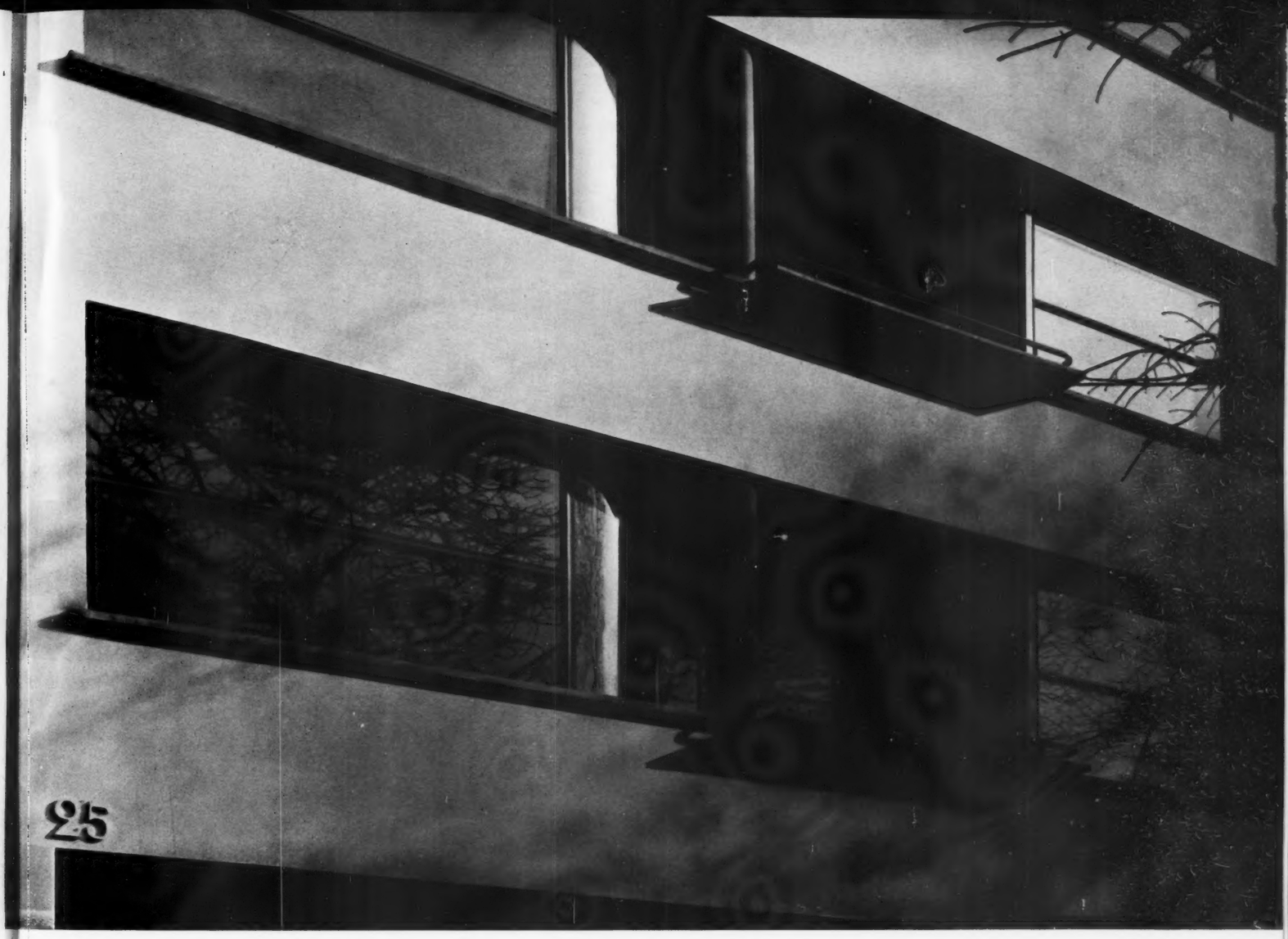
The most important characteristic of the street is traffic. The architects have, in their building in the Avenue de Versailles, attempted to design the elevation as a function of that traffic. There are no "amusing" details for the benefit of loiterers at cross roads. The general lines of the construction are easily perceived by a moving object ; they are not broken up, but accentuated by profiles and reliefs.

The proportions of the building site forbade bow-windows, which are allowed by the regulations, but would have mutilated the street and the directness of the construction.

The floor plans are all identical, glass and concrete giving shelter to identical cells. The expression of this disposition in the elevation aroused a great deal of criticism. The building has been compared to a chest of drawers. Such a comparison reminds one of those drawn between the splendid terraces of Henry Sauvage and public lavatories, or between the Coliseum and a hat-box. Certainly, these comparisons give food for thought. After all, the magnificent scenery of the rue de Rivoli is not far from the Avenue de Versailles and many lessons in town planning can be learned in Paris.

It has also been said that no Frenchman would ever think of living in such an "impersonal" building. This did not prove to be the case and while many flats have remained vacant in neighbouring houses for years after their completion, the owner of this block succeeded in letting all the floors before the building was completed.

UNIV OF



25

THE ELEVATION

The character of the elevation is simply that of a membrane of glass stretched between elements of the framework. On every floor level a beam of reinforced concrete forms the exterior wall. At both extremities this beam rests on party walls, while a round column, 0.35 metres in diameter, serves as an intermediate support. This column was made by running concrete into a shuttering composed of a special kind of drain pipe of asbestos cement. When the concrete set, the shuttering was not removed but remained to form the exterior facing on which the coating of paint was directly applied.

Before adopting this method, which proved most economical, several tests had to be made and samples taken of different compositions. The shuttering being hermetically closed, water evaporation was considerably retarded. The final results were excellent and reinforced concrete of a very high resistance (85 kg/cm^2) was obtained.

A special system of framing and fastening prevents the heavy plate-glass windows from vibrating. When lowered the sash windows can be completely hidden in a case in the wall, thus leaving the window opening entirely free.

The facing of the front elevation is made of a special compound of cement and crushed marble. The colouring of the walls is that of Bath stone. The interior walls of the loggia are a pale blue, the windows and the column a dark and luminous brown.

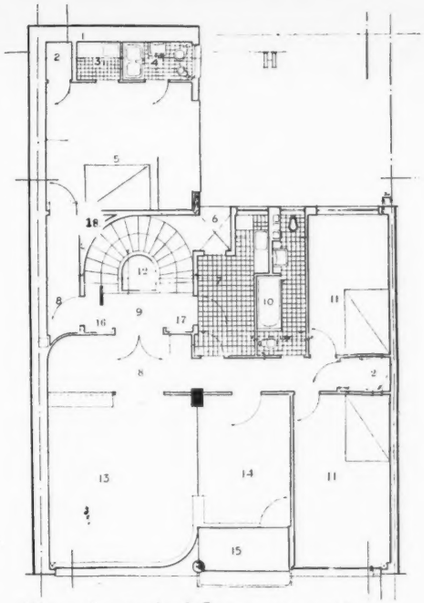
A loggia balcony is built on every floor. It is well protected from rain, wind and the prying eye of "inquisitive neighbours." To avoid the risk of not being able to let the flats, the idiosyncrasies of tenants were taken into consideration; they all declared themselves "individualists" who attached the utmost importance to being well hidden from the exterior world. They can read, write or drink their tea out of doors, leaning on a concrete slab placed at the level of an ordinary table. Above this slab the balustrade is formed by a round iron bar which runs at a height of 1 metre above the floor.

Cills protect the facing and give emphasis to the horizontality of the windows by the shadows they cast.

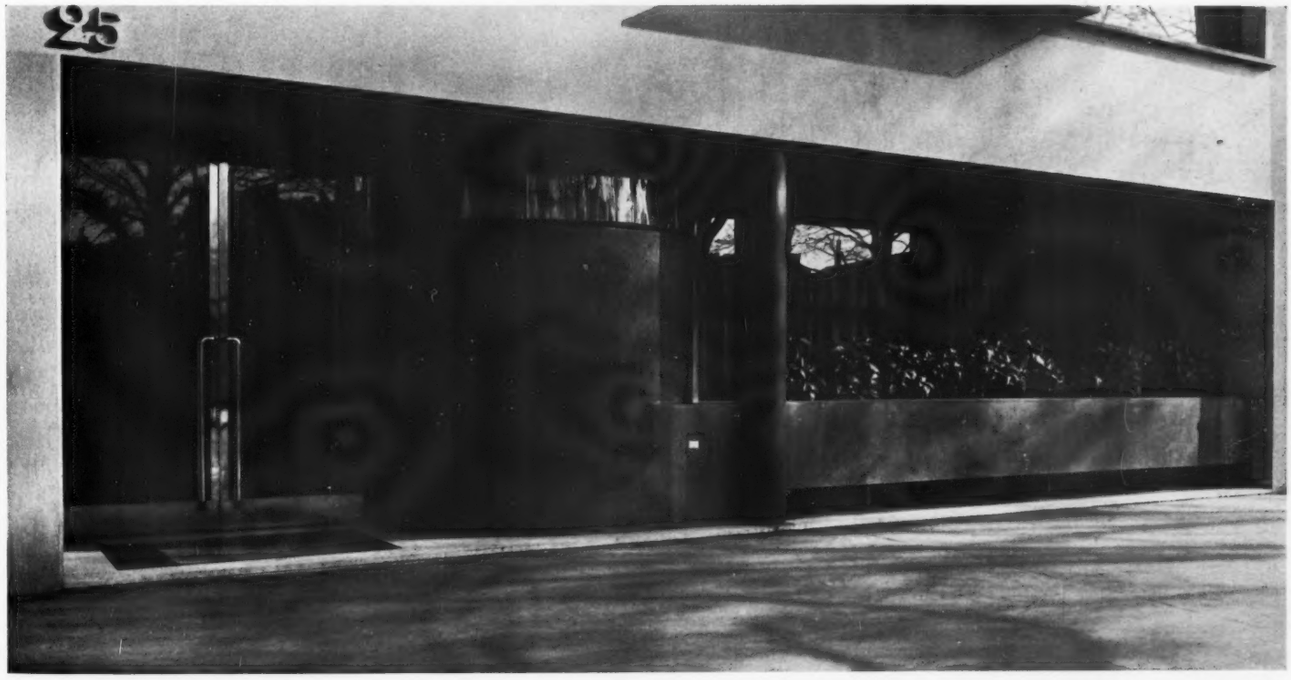
It was intended to repeat the same arrangement on every floor, but the magnificently illogical and out-of-date regulations mutilated the top floors and created innumerable constructive complications. And yet the architects' plans had been specially thought out to give the street more light and air; one can but wonder if the day will ever come when the Hotel de Ville will learn something about statics of construction or the history of art.

UNIV. OF MICH.

A BLOCK OF FLATS IN PARIS



Plan of a typical floor : (1) ventilation ; (2) storeroom ; (3) kitchenette ; (4) and (10) bathrooms ; (5) studio ; (6) service lift ; (7) kitchen ; (8) entrances ; (9) landing ; (11) bedrooms ; (12) lift ; (13) living room ; (14) dining room ; (15) balcony ; (16) electric duct ; (17) gas duct ; (18) lift counterweights and pipes.



The exterior wall of the ground floor is faced with the special compound of cement and crushed marble, in dark brown except two strips on the sides which are of the same colouring as the rest of the elevation. The entrance door was made in Germany of plate-glass and dull bronze. Special profiles were used without visible screws.

Numerous objections had been raised by the authorities to the architects' solution of the ground floor. Some of these objections were distinctly picturesque. They began with the usual arguments of moral and ethical values (æsthetic discipline, national tradition, etc.), continued with politics (rioters taking cover behind angles) and ended up with a vivid description of all the neighbouring citizens running there to deposit garbage. Every argument went to prove that it was inadmissible to have the ground floor of a building set back from the street.

The architects stressed the advantages to be gained by adopting their solution : the flat on the ground floor was protected by a screen of greenery, the basement was much better ventilated, tenants were protected from rain while waiting for a cab, and in good weather people going in and out of the house did not obstruct the pavement if waiting for some belated member of the party ; and there were æsthetic advantages such as a general appearance of lightness and airiness.

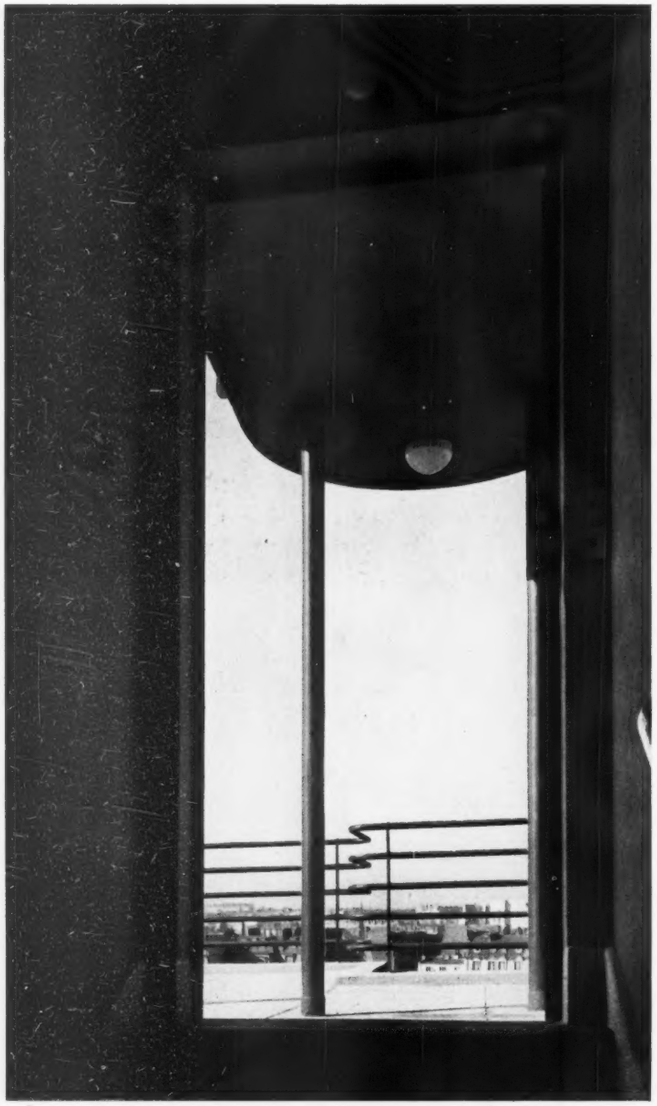
The old municipal regulations, based entirely on the possibilities of brick construction, have created a definite state of mind which people attempt to justify by putting forward arguments about the public interest, and the architects found it difficult to persuade the authorities to grant them the necessary permission to carry out their scheme.

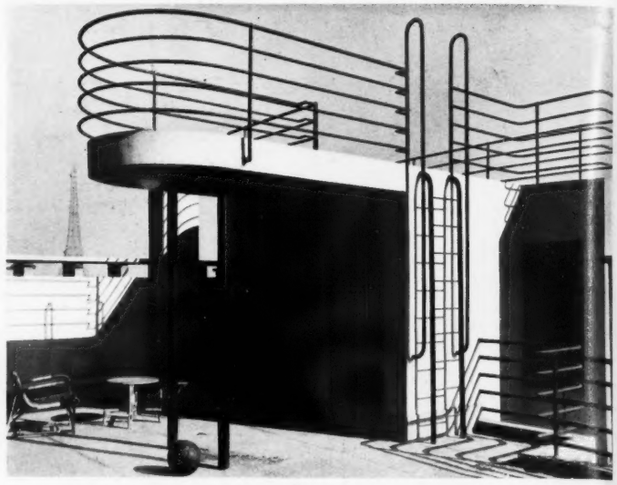
A BLOCK OF FLATS IN

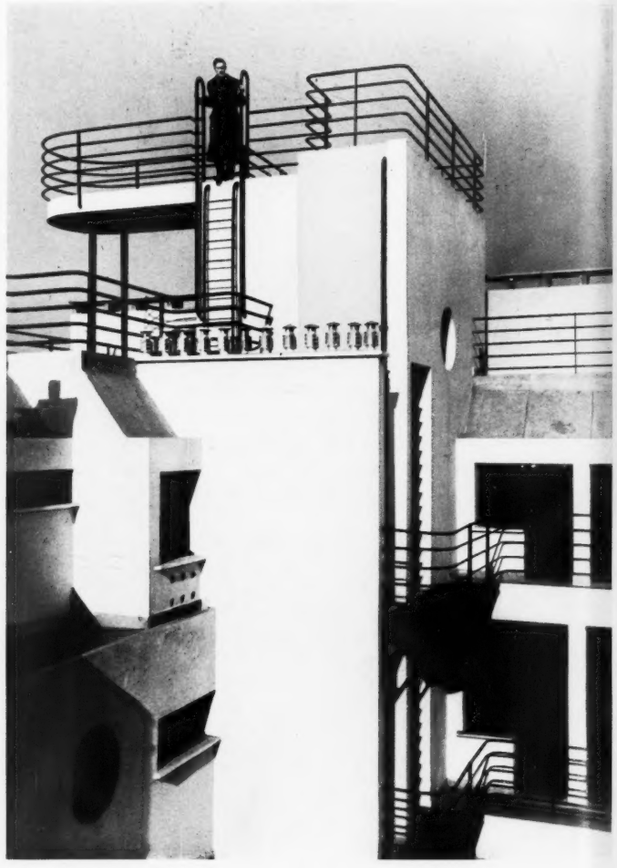
The building is covered by a roof terrace to which all tenants have free access. To protect the building and prevent water condensation, this terrace was built in the following manner : above hollow blocks of terra-cotta is placed a structural slab of reinforced concrete, then a layer of clinker concrete tilted at the necessary angle for proper water drainage. Lastly come three layers of bitumenous roofing and an insulating layer of asphalte and gravel on which are placed cement slabs separated by small grooves about 2 inches in width. It was intended to fill in these grooves with earth and to sow grass, but the wind swept away both seeds and soil.

Being the highest point in the district, this terrace commands a magnificent view right over the Seine. The only " obstruction " on the other bank of the river is the Eiffel Tower. The wind that sweeps over the terrace is fresh and stimulating. When the weather is fine people walk about, do gymnastics or take a shower bath on the upper gangway above the lift motor room.

The architects have been accused of trying to imitate a ship's deck in designing this terrace, but the solution of almost identical problems (maximum visibility, lightness of structure, efficient protection and cleanliness) necessarily gives rise to







similar shapes and closely linked structural expressions. In Paris, when you are 30 metres above ground level you are no more " at home " than you would be on the deck of a transatlantic liner.

Looking down from the top into the courtyard, numerous complications can be seen in the construction. They are all due to out-of-date regulations ; the architects wanted to reduce the covered area and increase the courtyard, but were compelled by these regulations to make many amendments and a considerable loss of supplementary space became unavoidable.

Every flat is divided into two parts : the one comprising bedrooms, bathroom and kitchen, the other a living room,

PARIS

dining room and entrance hall. The latter are not cut off from one another by partitions; they are "classified" by some suggestion of a separation. It may be some piece of furniture, or a flower stand made of concrete. They define the space and at the same time give the flat a general appearance of spaciousness and depth, easily adaptable to different needs.

The exterior wall is made almost entirely of plate-glass. When both the sashes are lowered into their cavity, the wall disappears and lets in a maximum of air and sunlight. One might imagine oneself sitting in a garden were it not for city noises that bring one back to reality.

The interior is warm, quiet and airy. The lightness of colours creates a good background on which the grains of different veneers suggest the splendours of natural growth.

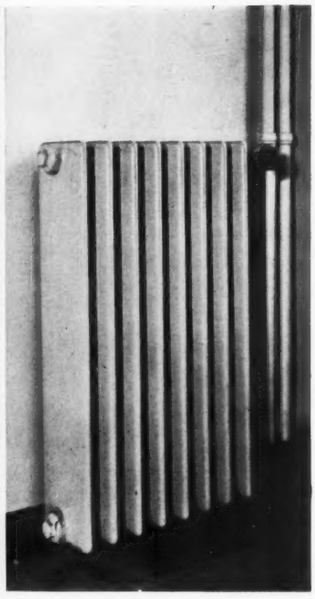
The architecture attempts no display; nothing has been done to convey to an outsider an idea of social and economic power or showy opulence on the part of the tenant. No background was created to impress the visitor with the importance of the inhabitant.

The building was designed for the modern, anonymous man who, amidst the many social conflicts, is beginning to realize his growing importance. It was not the fault of the architects that certain of the flats became littered with volumes of Decobra, terrifying antimacassars and incredible sideboards of the "rentier" type.

A BLOCK OF FLATS IN PARIS

A

B



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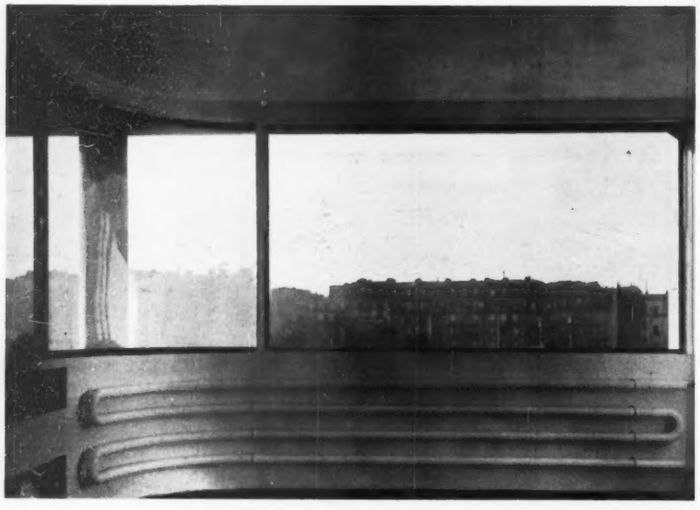

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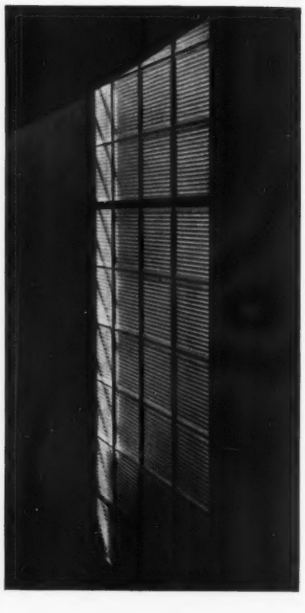


SOME TECHNICAL DETAILS

The building consists of a framework of reinforced concrete. The foundations being extremely costly (the firm soil is at a depth of 20 metres below street level) ; the number of supporting pillars was reduced to three. The floors are made of hollow blocks of terra cotta and of concrete slabs resting on cross beams. This gives an excellent thermal and acoustic insulation. The interior partitions are built up of hollow blocks of terra cotta, 5 centimetres thick, plastered and painted. To increase the rigidity of these partitions, at every 2 metres iron bars were inserted with an X section reaching from the floor to the ceiling and coated with minium to protect them from the disintegrating effect of plaster. An innovation worth mentioning was the use of door frames made of rolled and pressed sheet steel. This system was being tried out in France for the first time, and, despite the formal protests of various contractors, the architects succeeded in demonstrating the economic and æsthetic advantages of such a method of construction. When all was said and done, these metal door frames imported from Germany cost less than local wooden door frames. Several Parisian architects have since then adopted the same system. The plan provided on every floor for one flat comprising 2 bedrooms, one large living room, bathroom and kitchen, and a small flat with one bed-sitting room, bathroom and kitchenette. The dimensions of bathrooms and kitchens had to be reduced to a minimum, but were equipped with all the necessary labour-saving devices.

In the small flats sitting baths were fitted in order to gain additional space for the living room. (An illustration of one of these baths is given on page 150.)

The electrically equipped kitchenette is ventilated by flues, and a built-in cupboard forms the rest of the installation.

The staircase and the two lifts (one main lift and a smaller one for kitchen use) are lit from the courtyard through a monolithic fireproof glass partition 30 metres high, composed of prismatic glass slabs joined together electrolytically by copper (**E**).

On every landing there are two entrance doors (**A**) to the flats, and a tradesmen's door leading into the kitchen of the bigger flat. The metal framework of these doors forms a monolithic whole (**D**) and includes as well two control traps opening into the vertical shafts which run from the ground to the terrace and contain gas, electricity and water conduits (**F**).

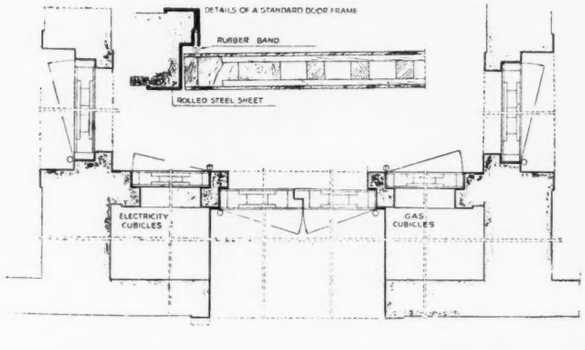
All the floors as well as the staircase are covered with monolithic magnesium flooring run directly on the concrete.

The doors are made of lattice frames consisting of 7 different kinds of wood faced with plywood veneer. This system is really the only one which prevents deformation and eliminates shrinkage.

The heating and the hot water in the building are supplied by coal-heated boilers situated in the basement. The radiators are of a new type fixed directly on the wall (**B**) ; they are easily cleaned and do not collect dust. The radiator in the living room is of steel tubing (**C**). This tubing has a lower surface temperature, but on the other hand gives a much more even distribution of heat and prevents the formation of unhealthy hot air currents.

Innovations have been made in the drainage system as, for instance, the employment of asbestos cement pipes, horizontal cleaning, etc.

F



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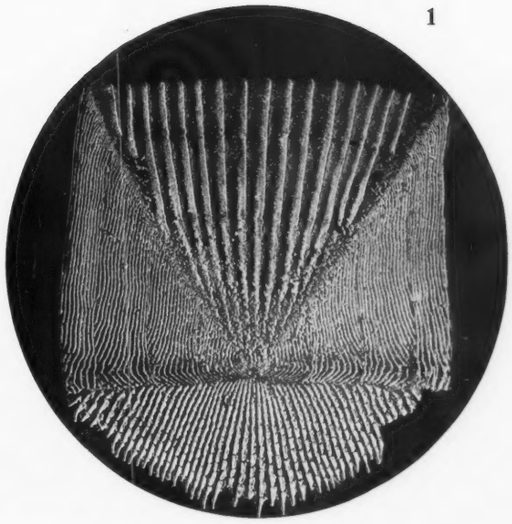


Abstraction and Structure

THERE are two important kinds of abstract pictures : there is the more usual abstract made by the breaking up or segmentation of things, and there is the abstract inspired by meditation on the early stages of the formation of things. Abstracts based on the formation of things are, naturally, the better for interior decoration purposes, as their effect is more restful.

Micro-photos, reproduced on this page, show the very essence of the reforming abstract : centres of power and lines could be transcribed to tracing paper and used as a key-plan for abstraction.

These photographs suggest a film in which music is synchronized with moving shapes whose composition and rhythm is informed by the sound waves : such a film could be constructed to provide an ideal musical education.

The relationship between sound and form is generally studied by sprinkling sand over a taut membrane set in vibration by musical notes : fundamental forms, such as trees, flowers, ferns, etcetera, are easily identified.

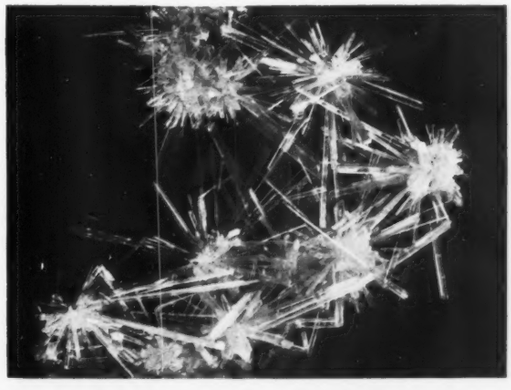
Children viewing films of related shapes and sound would learn the hard-to-impart lesson that music is a building in time : that time, rhythm, accent, are all part of a structure. It is certain that all music teachers, who are often bound to teach parrot-fashion, would welcome such a film.

That there is an endless variety of shapes for such a film can well be imagined when the decorative flat patterns of Ranald Rigby are compared with the very different crystal sculpture of Fred Koch.

OSWELL BLAKESTON.

2

3



(**1**) The flat design is actually the scale of a *SALMON BASS* magnified by Ranald Rigby's camera. Put into motion on the screen, the pattern would almost force out the sound—a thickly woven orchestral counterpoint. (**2**) Fred Koch's *CRYSTALS OF MINERAL GYPSUM*, found in the Hungarian town of Schemnitz, are almost perfect sound-cathedrals. They suggest the climax of a noble passage for full orchestra. (**3**) *THE ANTIMONY CRYSTALS*, found in Japan and photographed by Fred Koch, might be the bursting stars of a tuba note or the shimmering lights of a string vibrato—it merely depends on the way they are put into motion.

THE BOOK OF THE MONTH.

Hispanic Humanities

By Baird Dennison.

People in the South. By ALAN PRYCE-JONES. London : Cobden-Sanderson. Price 8s. 6d. net.

WHEN I was about the same age that Mr. Pryce-Jones is now, I tried to "recapture" (as it used to be called) the atmosphere of the principal European capitals, their superficial similarities and their fundamental differences, by writing four short stories with virtually identical plots (an ordinary love-affair of an ordinary shop-girl) laid in Berlin, London, Paris and Vienna respectively. The result of this experiment was a pretty dismal fiasco. Mr. Pryce-Jones (who visited South America when a more notable fiasco, the "Jacobethan" British Pavilion at the Buenos Aires Fair, was "only a jumble of detachable mullions and unstuck half-timber still on the ground") has employed a rather similar method, and the brilliant success he has achieved proved that my failure was simply due to technical incompetence. From the nine republics in which "the fantastic is in the air," he has chosen three—Chile, the most alert and "modern"; Brazil, the most naive, exotic, and over-emotional; Ecuador, the most rococo—and let the landscape of each people itself in his own mind. "What is not Tyrolean" in the first "is dead"; its south, "copied and enlarged from photographs of the Salzkammergut," a cold, green land of sheep- and fruit-farming with lake-shores castellated by nature; its north a blank with cartographical dots for cactuses, the "really detestable" city of "Valpo" (a fitting corrugated-iron *pendant* to "Joburg"), and Santiago, of which he can find nothing whatever to say, good or bad. Antofagasta, the nitrate port of the waterless, treeless desert which borders on Peru, is made as relentlessly tangible as the Marine Parade of some desolating seaside resort with an inescapable memorial-tower :

> "However solid a thing looked, it usually rang hollow : the extravagant statuary, as meticulously lifeless as that in *Don Giovanni ;* the pilasters of a façade ; the cement electric standards gave back a dull boom if they were struck. Only the Opera House was perfectly solid. It looked as if it had been poured entire out of a child's sand-mould, or like some triumph of a cook, crushed into solidity by the sun. Without rival, overtopped by nothing but a single brewery, the Opera House cannot be evaded. Vast and monthly more hideous, disproportionate as an equatorial cathedral it dominated its surrounding streets in elephant-coloured concrete ; one wall temporarily finished in rubble to allow for a Casino should times improve. Here no corrugated iron was to be seen. Nevertheless the roof was of corrugated iron, but, being flat, it was cleverly concealed by a balustrade, on each corner of which was stood a glazed and vacant urn."

It is hard, if not impossible, to review a book that, for lack of a better word, must, I suppose, be called "fiction," from something recognizable as an architectural point of view. In such a case all one can hope to do is to pick out any plums in the way of descriptions of buildings there are, leaving its "literary merits" to those whose business it is to appraise them. Fortunately *People in the South* contains several such plums, and "fruity" is just the word, not for their style (which is never luscious or purple), but their subject. Barcelona has been "discovered" several times in recent years by professionally amusing people, and is, in consequence, now a regular Mecca of A.A. conducted tours ; but Mr. Pryce-Jones is the first serious pioneer to have explored the virgin stucco of Rio de Janeiro : a city which, he tells us, owes its impression of "absolute beauty" to nature alone :

> "Fortunately the *naïveté* of which I have written, the alterations of a sunlight as hard as paste and cataracts of rain, and the occlusion of whole quarters of a view by clouds like the cannon-smoke of an early engraving, are in favour of the 1870 baroque of which the more impressive parts are built. At the very mouth of the harbour the traveller is welcomed by an erection like the Catholic Apostolic Church in Gordon Square, but with a Moorish case fitting round it, and the whole—which is not inconsiderable—of green tin. This fantasy is not specially remarkable, so that soon he will be accustomed to see, as he lifts his eyes to the mountains, a single poised crocket, like the youngest of the family in a human pyramid, high above the jacaranda trees. . .
>
> At every step towards the centre of the town the villas became more extravagant. Now he passed one, chiefly of porcelain, shaped like a child's engine, with a great tiled funnel at one end ; now a many-coloured heap of marble, shapeless as a rockery and hung with plants ; now a Gothic tabernacle ; now a Moorish extravaganza in plaster scratched to look like fur ; now a Palladian bungalow in artificial bricks with a double-corkscrew staircase to imitate Chambord, put at random in the garden, leading to nothing but a flat roof where the family could take breakfast under a spotted awning. Each had the tumble-down air of something left over from an exhibition. . . The Quinta de Bôa Vista, the palace of the late Emperors of Brazil, is built in the third degree of the palatial manners : that is, cast-iron pillars instead of marble, granite facings on the ground floor only, and Muses in plaster on the roof. Yet the palace has nobility and a certain icy modernity of the 'sixties, an air of being rather wonderful in the circumstances."

All the same this Charlie's-Aunt Brazil has "a tiny colonial culture" : a modest heritage of pleasantly-carved furniture, leather chests, square courtyards, and a tradition of good living that has survived from its brief "Empire Period."

No wonder that these comic-opera states are "too proud to admit they are funny," for "civilization" condemns them to run before they can walk. "Nothing being stable, nothing can be upset." Mr. Pryce-Jones's high humanity made him clap his hands at every manifestation of peculation or ineptitude as a fresh proof that these peoples are blundering towards political systems of their own, shaped to their own needs. In each republic he found no art, but an eager love of beauty : "for a race indigenous to a place of beauty it is not easy to create beauty." It is, therefore, perfectly comprehensible that he considers this "dago" continent "immensely important"—the only part of the world except Russia "which can be looked at otherwise than with fascinated repulsion."

There are unforgettable descriptions of Quito, its churches, and "the thin corner tower, ending in a mother-of-pearl dome," of its £3,000,000 folly, "La Torre Roja" ; and an exquisite vignette of Callao, where the Don Francisco de

FISHING. The Quay at APPLEDORE. This place, a decayed seaport and market town, contains the characteristic narrow streets of a coastal town, with many eighteenth-century buildings which, without a trade revival, are unlikely to be reconstructed. Appledore retains its eighteenth-century atmosphere, as do other deserted Devon seaports, and at one, whose name need not be divulged, it is rumoured that smuggled brandy may be obtained at 3s. 9d. a bottle.

Uneda met his death in the "very bright" dining-room of the Extranjeros' Club

> "blue-washed, with four fumed-oak tables and sixteen fumed-oak chairs, a fumed-oak sideboard with a looking-glass back, and three pewter mugs on it, a plaster statue of Queen Adelaide presented by an English member, and an angry light filtering through curtains of orange net."

But for fear of trespassing on the exclusive preserves of such distinguished pontiffs as Mr. Gerald Gould and Mr. John Priestley, I should be tempted to express my personal admiration for qualities in this book which have nothing whatever to do with architecture.

Diversity in Devon

Devon: Coast, Moors and Rivers. By W. Harding Thompson. London: University of London Press. Price 21s. net.

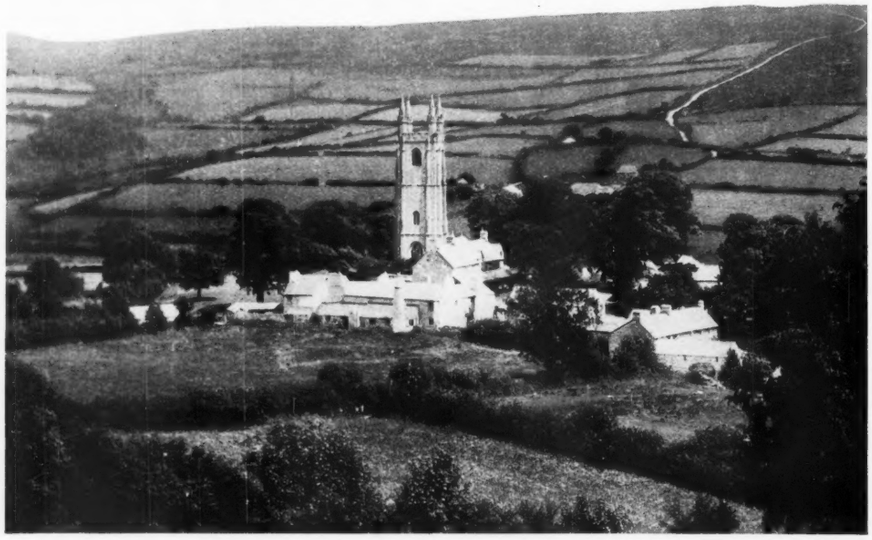
NOTHING shows more forcibly how we are daily becoming worthier of the lovely land in which we live, than the energy displayed by such bodies as the Council for the Preservation of Rural England, for which Mr. W. Harding Thompson has produced this exhaustive and attractive volume. Many books have been written on Devon, which is famous all over the world for the beauty and diversity of its scenery and the remarkable men it has produced; but such works have been chiefly descriptive and historical, and their authors have had a rich mine in both directions in which to labour. For few counties can exhibit such a remarkable number of spots known throughout the world for their charm and picturesqueness: Sidmouth and Budleigh Salterton, Seaton and Beer, Torquay and Paignton, on its south coast; and on its north Ilfracombe and Lynton and Lynmouth, Bideford and Clovelly. Where can you match such a collection of centres, the very names of which sing in the heart like birds? Added to this there are those historic places such as Dartmouth, and the Plymouth of immortal renown, and Tor Bay of one undying memory.

Devon, too, is a county in which the allurement of its inland cities and towns exercises a peculiar attraction, with Exeter as the crown of them all. The rivers that percolate its lush meadows and cider-giving orchards, the Exe and the Axe, the Dart and the Otter, the Tamar and the Tavy, flow through its valleys; and Exmoor and Dartmoor rise, splendid rivals, to overlook those vast expanses where Nature seems to riot in an orgy of beauty.

But as if Nature on the county's coastal boundaries were jealous of this aggregation of charms to which the vivid colouring of its rocks and cliffs comes with an added burden, erosion and

URBAN LIFE. The early eighteenth-century Town Hall at SOUTH MOLTON. Eighteenth- and early nineteenth-century urban architecture reached a high mark in Devon; a civic sense and a county style have distinguished it.

MILLING. STAVERTON BRIDGE and Mills on the Dart are constructed of granite. Urban industry in Devon early developed for itself a severe and beautiful architecture. Staverton Mill is characteristic of the style—small windows and large granite, or red sandstone, or even brick surfaces. The best example of late eighteenth-century Devon industrial style may be seen close to the station at Ottery St. Mary.



FARMING. WIDECOMBE-IN-THE-MOOR contains a church with a fine granite tower of a type frequently to be seen in the moorland villages of Devon. Farming in Devon, which in company with the rest of England has developed almost exclusively into pasturage, was a precarious business. Small holdings and small fields, becoming larger as the ground becomes sparse towards the moors, are still to be seen throughout the county. This is less characteristic of Somerset but may be seen also in Cornwall. *Illustrations on this and the foregoing page are from* Devon Coasts and Moors.

subsidence have, in certain parts, done their fell work of destruction, and if here and there they have added to the picturesqueness of the scenery, they have strewn much of the sea-board with a desolating legacy, and have lapped away not a few of those sea-bound areas where the field flowers once grew and the sea birds once nested.

This book tells us of all these things. It does far more; it takes the county section by section, and surveys the whole, passing in review coast and inland; rivers and bridges (and what a wonderful series of old bridges Devon has to show); the vast moors, and the characteristics of the dwellers in those fastnesses; the antiquities in the shapes of old churches and manor houses (for curiously enough you may seek long enough for mansions of a more imposing, but often not more attractive, character); in a word of everything that nature and man have combined in doing for this favoured corner of England.

But Mr. Thompson does much beyond recording such things, for a large portion of his work is occupied by valuable suggestions for the future, in the direction of methods for the preservation of beauty spots, town and country planning, etc., and even gives sound advice on the right and wrong way of constructing petrol-filling stations. His excellent book is illustrated with a series of charming pictures of the attractive or specially characteristic features of the county, as well as by a series of invaluable plans and key maps illustrating his text. It is a wonderful record of that wonderful area which produced Drake and Raleigh and in which the budding artistic senses of Reynolds and Cosway, Downman and Hilliard first realized the manifold colouring of dale and moor, and in which that amazing man, Benjamin Robert Haydon, was born to fail in art but to describe, like the genius he was, his failures.

In addition to his suggestive text and his well-chosen illustrations, Mr. Thompson has had the advantage of obtaining a foreword by Sir John Fortescue, the eminent historian. Himself a Devon man he writes, as was to be expected, eloquently of his county. As he begins by saying, there is no other in England wherein county feeling is stronger than in Devon. But even those who are not lucky enough to be natives can appreciate the manifold attractions of this delectable land, and will, I believe, do so still more after studying the result of Mr. Thompson's labours.

E. BERESFORD CHANCELLOR.

The Power of the Wind

English Windmills. Volume II. By DONALD SMITH, F.R.G.S., F.R.Hist.S., on behalf of The Society for the Protection of Ancient Buildings. London, 1932. The Architectural Press. Price 5s. 6d. net.

THE second volume of *English Windmills* deals with Buckinghamshire, Essex, Hertfordshire, Middlesex and London. It is largely a memorial volume, for many of the structures stand in what are known as "the home counties," and remain more as relics of a departed

rural civilization than as active mills for the grinding of flour. Nevertheless, Essex, that most remote and obscure of English counties, provides some buildings, of which there are illustrations in this book, of considerable beauty. They are in the weather-boarding characteristic of that county, and many of the photographs of them resemble paintings by early English water colourists, notably the post mill at Aythorpe Roding.

Two-thirds of the book is necessarily devoted to the mills of Essex, which provides the best examples, but it is interesting to notice how local bricks and methods of building prevail in the erection of mills. There is no mistaking, even to an untechnical eye, the solid brick windmills at Brixton, Plumstead and Arkley for the airy structures erected in the rural parts of Essex.

This book is a thorough and excellent textbook. Each mill, or any significant remains of a mill, is noted, its history recorded and a map of the county shows its position.

Looking at the illustrations and reading the interesting historical survey of milling, one can only hope with Lord Darling, in his preface to this volume, that "if we cannot see again the picturesque prosperity of feudal England, the extinction which has hitherto threatened the home industry of milling may be averted." Milling was at times even more than picturesque; for instance, we learn from the historical survey that in 1830 there was a

SHOCKING ACCIDENT

"On the afternoon of Saturday, the 17th, a youth, named George Dawson, about fourteen years of age, residing at Great Clacton, whilst viewing the interior of a windmill, took hold of one of the wheels . . . the chain attached thereto drew him up and, taking his arm and shoulder-blade completely off, and the poor boy fell to the bottom of the mill."

Oddly enough, he recovered.

J. B.

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THE WINDMILLS OF THREE COUNTIES. **(1)** *HERTS.* Arkley Mill, built of local brick tarred. This is a Tower Mill. **(2)** *ESSEX.* Moreton Mill, built of weatherboarding characteristic of all Essex. This is a Post Mill. **(3)** *BUCKS.* Waddesdon Mill, built of brick and faced with red tiles, an unusual feature for a mill, but frequently to be seen on cottages in that part of the country. This is a Tower Mill. For those who do not know, a Post Mill can turn on a vertical axis fixed in the ground, a tower mill revolves only at the top wooden cupola. *From* English Windmills, *Volume 2.*

PAUL NASH

I HAVE been looking at the water-colours Paul Nash is preparing for his exhibition at the Leicester Galleries in November. Having written a good deal about his work on and off for the last ten years, I might expect to " place " him, to throw off a dozen terse illuminating phrases without effort. But ten years has taught me that Nash isn't a painter who lets this happen. Each batch of new work sets a new problem for his critic. That gives us the first clue for any attempt to form a comprehensive estimate of him—that he is a tireless experimenter. If we continue to call the well-established Paul Nash a young painter, it is because he has retained the capacity of the young for continually reacting to new stimuli. His interest in the visual world is as fresh and as excited as it has ever been, while his powers of transmuting its elements into the co-ordinations we call pictures, grow with the growth of his technique and his independent visual imagination.

I use the phrase : but there is really no such thing as an independent visual imagination. The creative imaginative eye must be fed by the recording physical one : existing shapes are the material from which forms, abstractly considered, must be built. As the architect creates with bricks and stones, the poet with words, so does the painter with trees or clouds, faces or dust-bins. Existing shapes have the importance of a dictionary, no more and no less. I cannot remember who said that nature is the landscape-painter's dictionary ; but it is true, and that is what I mean.

One of two things may happen to an artist. Having found the words he likes, he goes on writing poems with them until he falls into a formula or—and here we come back to Nash—he continually refreshes himself at the dictionary.

Nash is an experimental artist and he is therefore versatile. But there is rather a suspicious flavour about the word " versatile." That is because there are a great many painters who are also versatile but whose experiments are made, not from the dictionary but from other men's experiments. With these pseudo-experimentalists there is a complete absence of consistent artistic personality. They have souls like a chameleon.

But Nash's versatility is of an entirely different kind. Each new problem he sets himself is worked out *by him* from the beginning. Therefore, whether he wishes it or not, all the results have something in common. That something is the expression of his own artistic personality ; it is his style, his way of seeing things however varied may be the things he sees. It is by that something that we recognize all his pictures as Paul Nash's. Exactly what that something is cannot, of course, be got into words. It is inalienably visual, since Nash is the least literary of painters. He does not depend at all on exciting those extraneous interests which the critic can so easily babble about. He speaks in visual forms ; and for them there are no words, only crude approximations.

His personality, then, is expressed purely in an arrangement of forms created out of shapes he has seen, and in particular, I think, in a reconciliation between superficially disparate shapes.

Let me attempt to apply this idea to the six pictures I have chosen for reproduction.

In *Skeleton* (**2**) the stimulus from without is self-evident. But Nash has not merely reported the shapes of a switchback in its surroundings. He has discovered and revealed a rhythmic character consisting of two systems—the simple and lovely curves of the tracks and street refuges, and the complex rectilinear system of struts and ties and hoarding. The marriage of these systems produces a peculiar richness of design, the eye being delighted simultaneously by swinging curves, that alone might be too " easy," and staccato straight lines and angles, that alone might be too arid. They combine to cancel out one another's faults and release a third quality, the result—which is to be exactly expressed in no other form but this drawing—of curves plus straight lines, the whole, as always in art, being greater than the sum of the parts.

Path (**5**) has again an obvious natural origin, but again Nash has seized on a peculiar duality of rhythm. One system is of long " fat " forms which undulate and interlock like slow rollers at sea, the trees, the bank of the path and the path itself. But the path is the concave aspect : it is a *section* of one of the trees as it were. The other system is of feathery, fluent lines—the traced path of a seagull wavering over the rollers.

Hilly Landscape (**1**) has something of the same quality in a very different expression. The rollers here are flatter and more involved in their interplay and the complementary system is of sharp verticals.

In *Night-Piece* (**6**) a more complex natural phenomenon has been the stimulus—the accidental and slightly queer intermingling of objects in a café window. What is seen through the glass is not too carefully distinguished from what is only seen in reflection. Nash moves further away from the external : his imagination plays with the shapes more freely. Some, like the fountain, emerge emphatically ; others are blurred or overlaid, and give place to those abstractions which the creative eye so readily finds once the tyranny of nature is interfered with. A new and perfectly logical system finally emerges. The artist sees as in a glass clearly.

Ship Interior (**3**) is another experiment on a similar theme, but here parts of the saloon are seen directly, others are only indirectly reflected in the tall mirror. Here there is no natural intermingling of the two visions, but the resulting complex of planes is resolved in Nash's interpretation. The elements of the rhythmic system are simple here, rectangular planes for the most part, but they are set in so involved a relationship to one another that there is no poverty of design. It is serenely severe in effect though architecturally complex.

In the last example, *Composition* (**4**), the stimulus is almost entirely non-natural. Nash's imagination has worked on the individual beauty of geometrical forms and the exciting effect which can be produced by welding them together into a pattern.

These six examples, then, cover an extraordinary variety of stimuli, ranging from a straightforward vision of nature, through tricks of nature to abstract conceptions of pure intellect. But it will be seen that in all of them there is the same effort, not merely to report the naturally related systems but rather to impose a new and subtler relationship on apparently unrelated systems. In other words, we are not, in his pictures, merely recognizing a pattern we should have seen for ourselves, but having revealed to us a pattern which would have been hidden from our pedestrian eyes. In this way the artist fulfils his function of imposing order on the chaotic fragments of the universe and so making, if you like to consider it so, a microcosmic image of that ultimate order which can only be perceived imaginatively, and which mankind is continually striving to express in systems of philosophy, in religions and in works of art.

ANTHONY BERTRAM.

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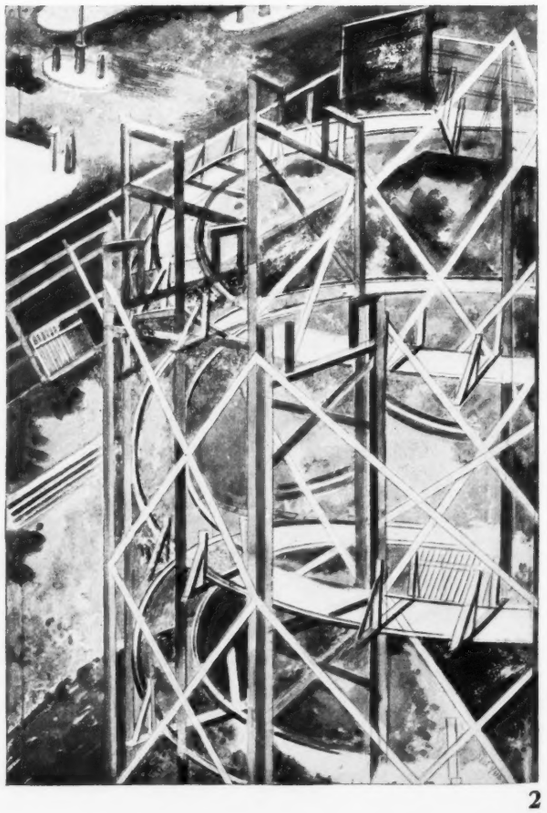
FOR THE EXHIBITION TO BE HELD AT THE LEICESTER GALLERIES IN NOVEMBER

(**1**) *Hilly Landscape ;* (**2**) *Skeleton ;* (**3**) *Ship Interior ;* (**4**) *Composition ;* (**5**) *Path ;* (**6**) *Night-Piece*



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A Free Commentary

By Junius

IT is good when one has had a dream and babbled of it *in vacuo*, as it were, without doing anything serious or serviceable to translate it into action to find the thing done and well done by more competent, authoritative, and better instructed folk. Seen from the angle of the intelligent layman (if we don't too greatly flatter ourselves !) the Building Centre in being is a long way towards a Dream Come True. Growing out of the modest experiment of the Architectural Association's Bureau, profiting by the plan and experience of the New York (and possibly also of the Berlin) model, the Bond Street permanent (but changing, not static) exhibition is :—liaison centre for Architect, Consulting Engineer, Builder, Builders' Manufacturer and Merchant, Public as Client ; three-dimensional catalogue, so far as space permits, of materials, equipment and sundries, and, so far as it does not, comprehensive library of traders' catalogues ; bureau of technical information, including the result of research, with explicit connection with the official Building Research and Forest Products department.

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The Centre, as now open, though still unfinished (it is, of course, in its nature unfinishable) has an alert efficient air ; competent guides, including smart mädchen in uniform, answer questions, or undertake their answer in detail later. I imagine that the promoters, not daring to trust their own hopes so far as interesting the public was concerned, felt it necessary to give the venture more of an exhibition air than it will later assume. The flippant humour of the posters in the window no doubt brought in many irrelevant gapers, including some small boys who, it seemed to me, were not likely to be contemplating building immediately. Or perhaps the directors were thinking of the guileless Press which needs to see some movement to be impressed. At any rate they gained their immediate end. There was definitely a certain liveliness, a crowd almost embarrassing in size and expressed interest.

The courteous technical adviser or manager who put himself at my disposal impressed me, not merely by his handling of my own test queries (put from the layman's point of view on matters on which I flatter myself to have some rudimentary knowledge), but his handling of the obviously professional persons, by whom during my long visit he was very properly interrupted—which is very much more to the point.

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One is not ingenuous enough to suppose that the Building Centre, for all its useful preliminary experience at Bedford Square, is going to spring up fully equipped for its significant task ; that there are not still difficulties to be overcome, or that there will not be modifications of plan and policy as experience dictates. But here, up to date, is an impressive achievement betokening, if we know our Englishman, much arduous diplomacy, much marching and counter-marching, much suspicion, inertia and discouragement, faced and overcome. Here is the Centre in being, with names on its Executive and Advisory Boards of directors that command the confidence of the concerned professions and trades and the instructed public ; with the active support of the traders—their reasonable and unreasonable reluctances overcome ; with finance apparently adequate—the show from its bearing in the paddock, if I may so say so, has the air of being a winner.

There are, of course, difficulties of detail, which suggest themselves. Having a vivid memory of the sufferings of my own architect in a recent building adventure, owing to my own keenness and bits of knowledge, half-knowledge and misknowledge, I can understand the reluctance of the domestic architect to wander with an imaginative client through this fascinating gallery of information and perhaps excessive stimulation. The difficulty is a real one, but I think on balance there would be a mutual gain. The sufferings at any rate might be concentrated into one visit at the saving of much time, travelling, correspondence and misunderstanding. No doubt a code of signals could (nay, will) be devised as between the architect and the guides. "Let us rapidly pass on please." "This man is well meaning, but has a tangential mind ; the less he's told the better." "This is *not* going to be a £10,000 house," and so forth. The thing will work out for righteousness, I feel sure, in the end.

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This venture has an interest and significance for the forward-looking dissatisfied citizen that reach far beyond the immediate occasion and institution. This which we neglected to do in our prosperity we do in our time of stress. There will be other feats of intelligent co-operation, inspired common sense, imaginative diplomacy and effective haste-eliminating organization stimulated by this in the near future. It is enormously important that it should be a success and that even those, if there be any who have any doubt of it, should put aside prejudice (which is prejudgment) and help, if only by intelligent constructive criticism. How many of us a year ago would have hesitated to offer to eat our hats if in the event of any so promising infant getting actually as far as being born ? From the look of him the youngster is doing well. And crowing lustily. More power to him.

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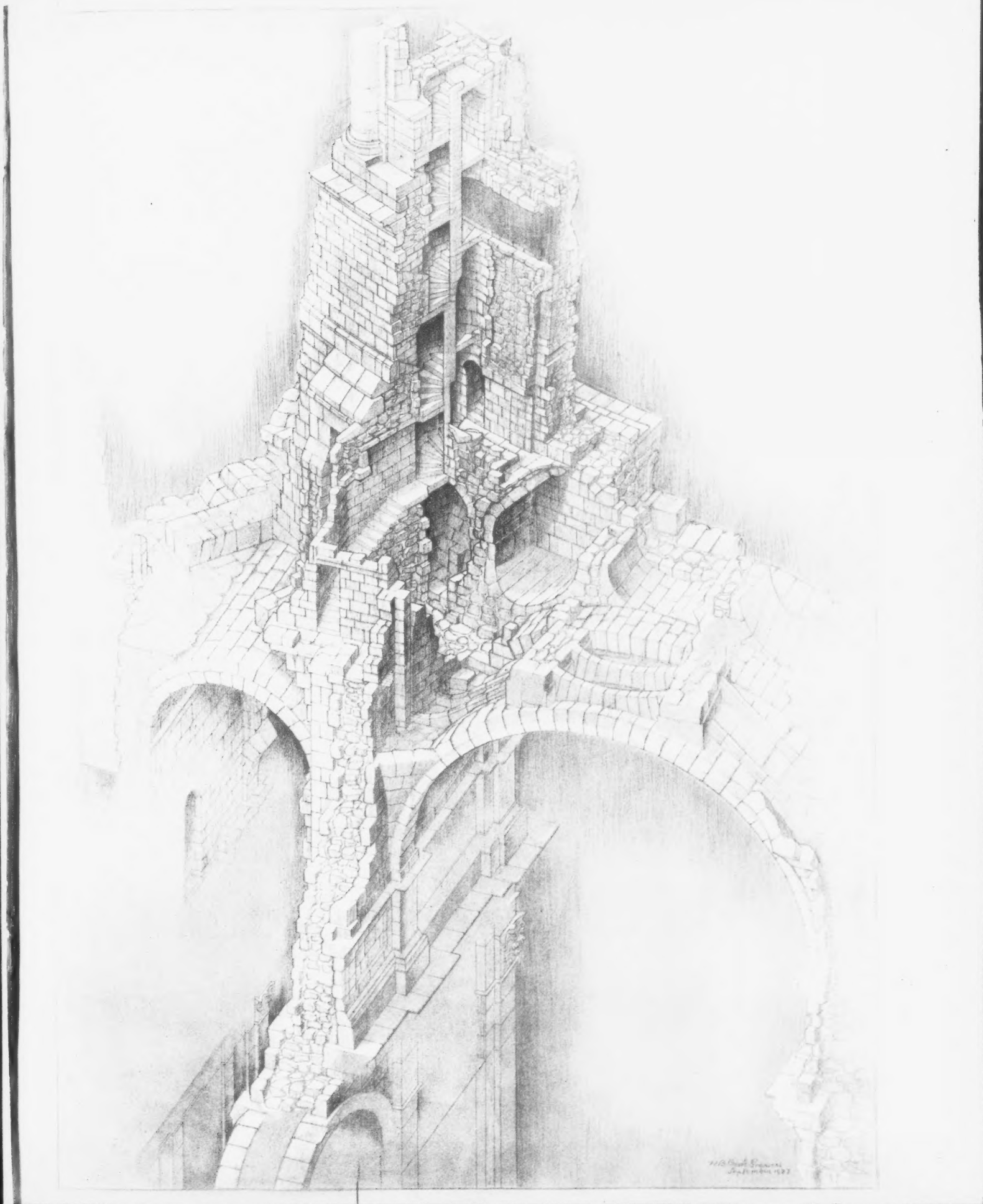
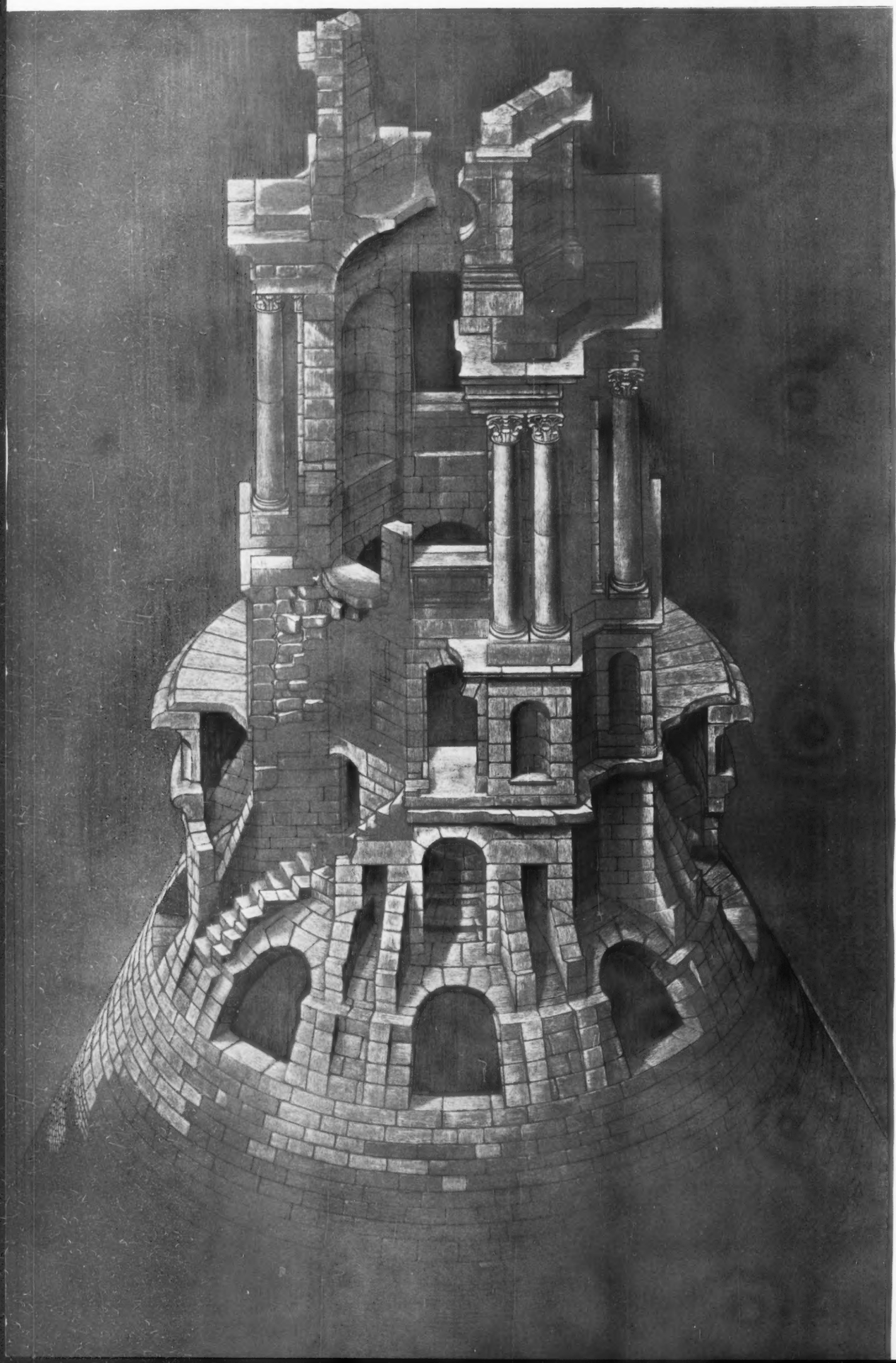
AT CLOSE RANGE: THE PIERS AND MAIN ARCHES OF [illegible]

DRAWN BY R. B. BROOK-GRAVES.



AT CLOSE RANGE: THE CONE AND LANTERN AT ST. PAUL'S CATHEDRAL

DRAWN BY R. B. BROOK-GREAVES.



Overleaf is reproduced an isometric drawing—looking towards the dome area of St. Paul's Cathedral—of one of the piers, and one of the main arches, with the barrel-vault over the aisle, connecting the pier with the bastion. This level of the structure supporting the dome is an extremely interesting and vital part of the building. Analysis of it could be carried even further, by attempting to show how the component parts counter the thrusts of the enormous mass above them. The less broken circular structure, with its radiating thrusts, has to be adapted to the very open octagonal one of the piers, with the straight lines of the connecting arches. From a mass of masonry above the piers the apparently fragile arch rings emerge. Still more fragile seem the coffered spans between them, and across these straight units of structure there traverses a circular one. The outer wall of this passes over the coffered part, and has been strengthened by an extra ring—seen just beyond the second inverted arch. Between the inner and outer walls is the complicated series of arched spaces—known as the cells—four of which are shown—there are thirty-two in all.

On this page is an isometric drawing of the upper part of the cone, and an analysis of the construction of the Lantern. Here the rectangular structure rests on a circular one—the reverse of what is done below, and the adaptation of the straight planes to the circle has solved itself far more satisfactorily. The cone can be considered as a most efficiently self-buttressed structure, and the small buttresses emerging from it to take the straight surfaces of the rectangular structure above are very pleasing. The main portion of the cone is of brick—eighteen inches thick.

(1) A corner in an American bathroom. The floor-covering and skirting are of linoleum. The copper radiator under the towel-rail is designed to give general radiation and to keep the towels aired.

Designer: George Sakier.

Craftsmen: The Standard Sanitary Corporation.

The Architectural Review Supplement *October 1932*

Decoration & Craftsmanship

STEEL AND CONCRETE

The object of the Special Double Number of the REVIEW, to be published next month, will be to survey the history of the uses of steel and concrete in architecture, in engineering and in transport; not in order to suggest any competition between these two materials, but rather to illustrate their respective merits and to show how they are being employed and adapted by architects and engineers in all parts of the world.

Amongst the articles to be included in this Issue will be one by Sir Edwin Lutyens, R.A., and also the following:—

STEEL, *by* C. J. KAVANAGH, O.B.E.

CONCRETE, *by* SIR E. OWEN WILLIAMS, K.B.E.

THE ÆSTHETIC OF STEEL AND CONCRETE, *by* WELLS COATES, PH.D., B.SC., B.A.

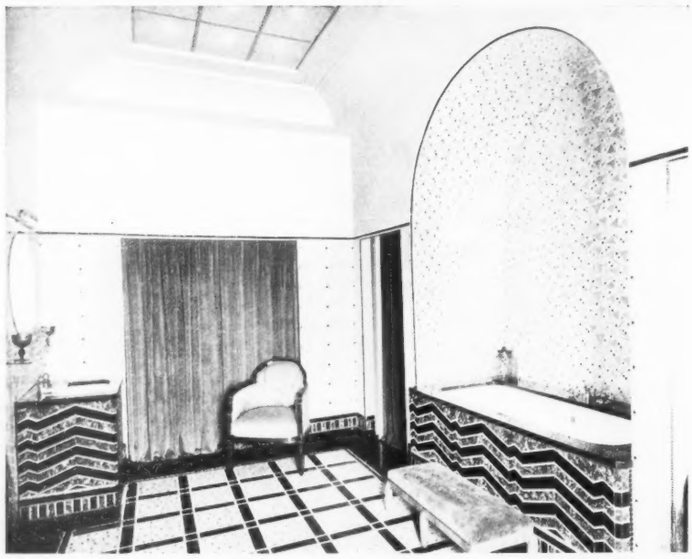
THE HISTORY OF STEEL AND CONCRETE, *by* P. MORTON SHAND.

EVOLUTION OF DESIGN IN STEEL AND CONCRETE, *by* WALTER GOODESMITH, and

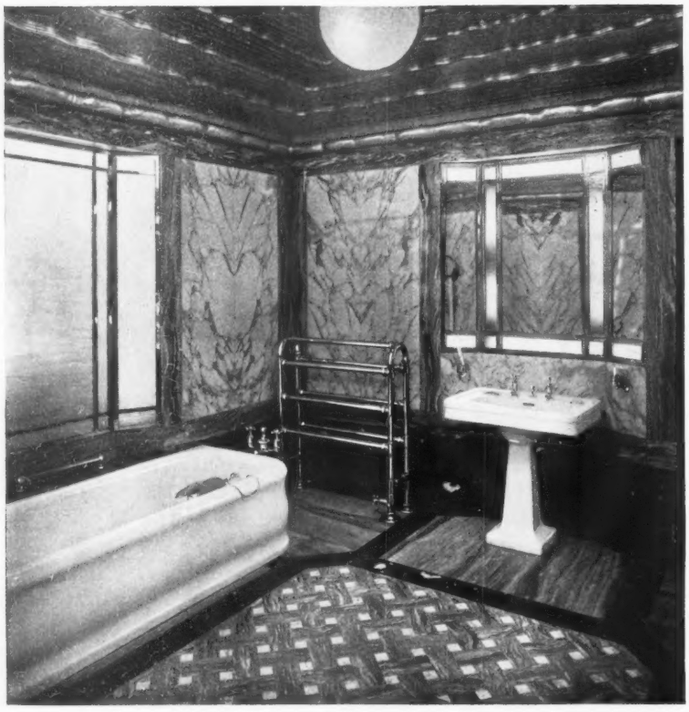
THE SURFACE TREATMENT OF STEEL AND CONCRETE *by* F. R. S. YORKE.

There will also be a special Section of Illustrations, which will form one of the finest collections of photographs of steel and concrete construction in all parts of the world that has ever been published in one issue of any periodical.

THREE PHASES IN BATHROOM DECORATION



(2) A bathroom in which the materials employed for wall and floor-coverings fulfil practical requirements, but lose their æsthetic value through the indulgence of extravagant decorative fancies.



(3) The decorative possibilities of the materials employed for the covering of walls, floor and ceiling are here exploited individually and without respect for the desirability of harmony between the several parts.

(4) A bathroom, *designed by* Serge Chermayeff, in which materials which satisfy practical requirements are handled with intelligence by the designer. The walls are cellulosed white, and the fittings are in black vitreous enamel. The floor is of black and white rubber and the curtains are of red oiled-silk. *Craftsmen:* Metalwork *by* Beardmore; decorations *by* Waring and Gillow; black fittings *by* Froy; floor *by* the North British Rubber Company, and curtains *by* McBean and Company.

(5) The bathroom at a house in South End Road, Hampstead. The hand-painted tiles are by Mrs. Ralph Partridge.

In the early part of the fourteenth century the Moors, in occupation of Spain, built bathrooms in their palaces, and it appears that a Spanish woman, Eleanor of Castile, wife of Edward I, introduced the private bathroom into England. At this time lavatory accommodation was provided in a compartment approached from the drawing-room. The bathroom was usually placed in a building apart, and frequently at some distance from the house, and it was not until the beginning of the seventeenth century that a French literary patroness and social leader, Catherine de Rambouillet, realized the importance of placing the bathroom where it was easily accessible from the bedrooms, and so introduced the practice which is general today.

The Modern Bathroom

By F. R. S. Yorke

"" *Mæcenas was one of the first who built public baths at his own expense. After his time each emperor, as he wished to ingratiate himself with his people, lavished the revenues of the State in the construction of enormous buildings, which not only contained suites of bathing apartments, but included gymnasia, and some . . . theatres and libraries."*

* * *

Bathing was enjoyed by the ancient Egyptians, and probably by the people of even earlier times. The Athenians built private and public baths, and according to Homer warm baths were used after exercise or fatigue. The Roman bath was a communal establishment, used as a meeting place by the people, and usually consisted of several chambers with separate apartments for each sex. The men's baths in the Lesser Thermæ at Pompeii comprised an exercise court and peristyle, dressing rooms, frigidarium or cold bath, tepidarium or dressing room for the warm bath, and caldarium combining warm air and warm water baths.

Wherever the Romans settled they built public baths, and in the cities private baths for hire, and every rich citizen had baths attached to his villa. But the cutting off of the aquaducts by the Huns, and a gradual decrease in the population, contributed to the falling into decay of the Roman Thermæ about the fifth century.

However, after the commencement of the thirteenth century there were few cities in Europe without hot vapour baths, and at the period of the Reformation, according to Erasmus, the bath was a common adjunct to the inn.

* Encyclopædia Britannica.

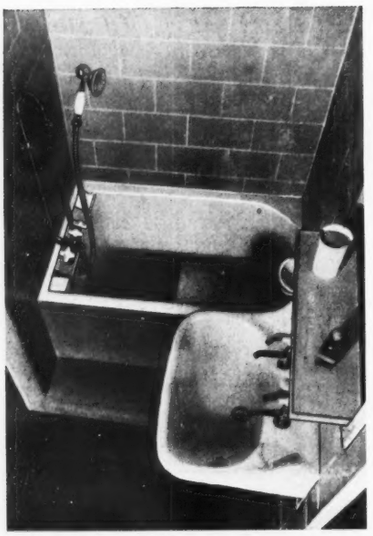
UNTIL the present century the bathroom was regarded as a sign of gentility, and as a luxury beyond the reach of the average person. But the modern outlook towards hygiene, the increase in the number of individual householders, and the standardization and mass production of bathroom equipment, have led to the incorporation of the private bathroom in almost every building, and it is rather surprising to learn that the London Building Act, 1930, so exacting in most respects, does not make bathroom accommodation in a house compulsory.

In Victorian times a converted bedroom, with a fire-place in which a fire was religiously lighted every Saturday night, contained the bath, standing, with its mahogany surround, in solitary state. There was no lavatory basin, for washing was still performed on a washstand in the bedroom, and the dismal apartment, usually underlighted and poorly ventilated, was calculated to discourage the most ardent bather.

But bathing survived the period in which it was regarded as a solemn rite, and has become again an æsthetic pleasure.

When, at the beginning of the present century, bathrooms became the rule rather than the exception, and were built into the majority of new houses, they were not very often much more than boxes, just sufficiently large to hold the necessary fittings, which were crowded in with little regard for architectural composition. As a result there was an entire lack of comfort accentuated by the inadequacy of the area of window glazing.

Such faults were no doubt due in part to the bathroom tradition having its foundation in the converted bedrooms and dressing rooms of the nineteenth century, which, with their exposed and untidy plumbing, and illogical distribution of essential elements, lacked all the amenities that we enjoy today when, instead of neglecting the "services" whilst concen-



(6) A minimum bathroom in an apartment at No. 25, Avenue de Versailles, Paris. The fittings comprise a sitting bath, shower, foot bath, lavatory basin and w.c. arranged in a room approximately 6 ft. by 5 ft. In a sitting position the bather is covered by water to his shoulders. The flooring material is jointless magnesian. *Architects:* Ginsberg and Lubetkin.

trating attention upon the æsthetics of the façade and principal rooms, there is an increasing tendency for the architect to realize that the efficiency and comfort provided by the services are the real essentials, and to treat the plan as a problem, studying individually each unit in all its details.

We have arrived at a time when the organization of the bathroom as a complex unit has, through the efforts of the planner in co-operation with the manufacturer, reached a state approaching perfection, but the distribution of lavatory and bathing accommodation throughout the house is a problem that does not appear to have been systematically tackled. Because a house contains a perfect bathroom it has not necessarily perfect bathing facilities. Every house of reasonable size should have at least two rooms fitted with a bath, even though one be no more than a recess. A 4 ft. 6 in. bath is sufficient, it costs less than a larger one, takes up less space and uses less water, and the secondary room need contain no other fittings. Fig. (7) shows a 4 ft. 6 in. bath fitted into a recess under a staircase.

If lavatory basins were fitted in the bedrooms there would be no need for a basin in any bathroom other than that of the principal bedroom suite. It is impossible, however, to lay down definite rules, for every house presents its own problem.

A well-appointed bathroom in a modern building may include bath, lavatory basin, bidet, shower-bath, towel airer, dressing table, cupboards and shelves for medicines and toilet preparations, mirrors, and several fittings such as tooth-brush racks and tumbler holders, and a receptacle for soiled linen. The airing cupboard is best apart from the bathroom, placed where its contents are unlikely to be affected by steam.

It is useless to attempt to discuss the intricacies of plumbing and drainage in a few words, but several of the essentials are summed-up in the appended diagrams from *Dangers to Health*, by T. P. Pridgin, M.A., published in 1881, which show a house with faults in every sanitary arrangement, and a second house in which these faults are avoided. Figs. (8) and (9).

WALLS, FLOOR, AND CEILING

No medium that is likely to be affected by steam can be regarded as satisfactory for covering the walls, floor or ceiling.

There exists a great variety of possible materials: enamel, glass, mirror, marble, vitriolite, vitreous mosaics, cork, linoleum, rubber, and composition. All these are perfectly good when used with intelligence, but offer unlimited opportunities for abuse by the indulgence of extravagant decorative fancies.

Tiles appear to retain their popularity, though they are apt to encourage condensation. They are comparatively inexpensive, and are easily handled and fixed. They can be obtained in pleasing colours, but must be handled with restraint if the effect is to be satisfactory. Judging from results one would imagine that many of the designers who favour a patterned treatment are inclined to study the effect of only one wall at a time, and fail to visualize the sense of oppressive confinement that is produced when four overburdened walls are erected around a limited space.

Mirror, in addition to its primary function of reflecting the image of the person, is invaluable as a medium for increasing the visual space. It can be used alone or in conjunction with black or coloured glass, or other synthetic facing material, as a wall covering. Surface condensation may be eliminated by electrically heating

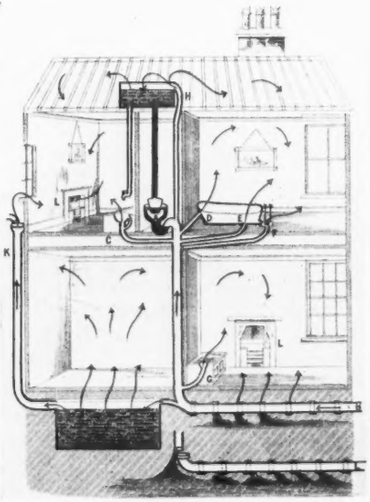
(7) A bath and lavatory basin arranged in the limited space under a normal staircase. The recessed mirror, on the right-hand side of the photograph, gives the impression of additional space. *Architects:* Easton and Robertson. *Craftsmen:* W. N. Froy.

the mirrors, an easy matter if foreseen at the outset.

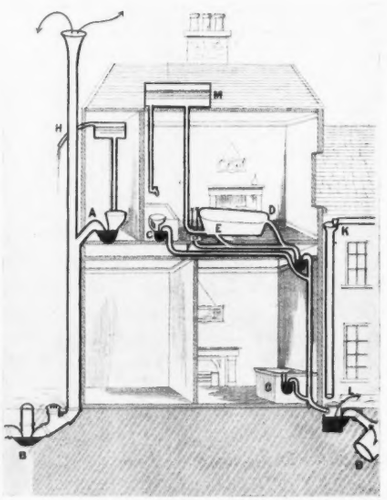
There are on the market standard types of toilet and shaving mirror which incorporate a source of light from which a beam is directed through the glass, parts of which are left clear or sandblasted for the purpose, towards the face of the user.

The materials that apply to walls may as a rule be used for floors. Glass has been employed, but its desirability is questionable. A tile floor is probably the most satisfactory; it is pleasant in appearance, is impervious to water, and is easily cleaned, but it should be laid on concrete. Where the sub-floor is of wood, cork makes an excellent covering, and it takes a good polish. It may be obtained in several natural shades. It has a quality of warmth, and is pleasant to the touch of bare feet.

Rubber is not the objectionable material that manufacturers, to judge from their illustrated brochures, would have us believe. Used as rubber, and not in imitation of marble or brush grained deal, it is obtainable in excellent colours, either



(8) A house in which all the sanitary arrangements are faulty.



(9) The faults corrected.

These diagrams are reproduced from a book entitled, Dangers to Health, *published in* 1881.

(10) A bathroom panelled to dado height with aluminium faced plywood and mirror. The cover strips are of metal.
Architect : Serge Chermayeff.
Craftsmen : Waring and Gillow.

(11) The walls of this bathroom are cellulosed silver and the ceilingis cellulosed blue. The floor is in monel plymax and blue rubber, the standard fittings in blue glazed ware, and the curtains are of blue rubberized silk.
Architect : Serge Chermayeff.
Craftsmen : Fittings *by* W. N. Froy. Curtains *by* Gow and Company. Sycamore chair and table *by* Waring and Gillow.

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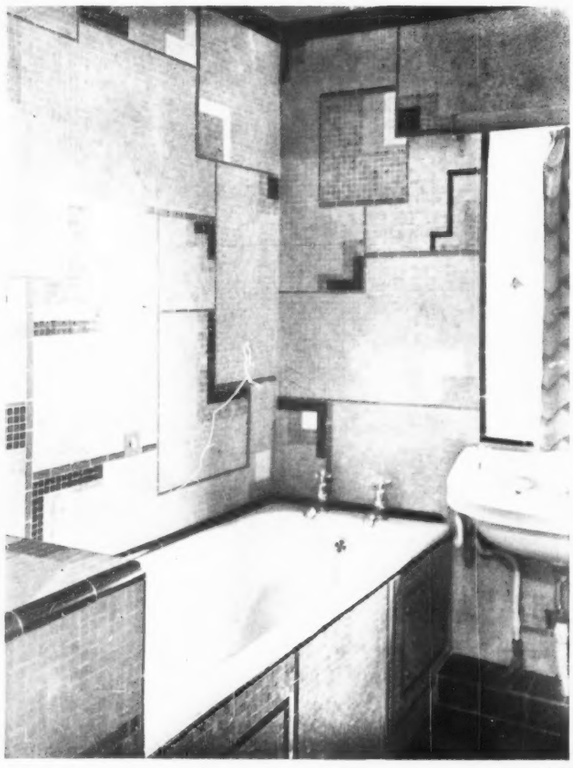
(12) The bathroom at No. 80, Portland Place, London. The walls are lined, above dado level, with mirrors of silvered clear plate and light grey-tinted plate, relieved by border strips of silvered steel-blue plate. Strip-lights are arranged behind the dado of $\frac{3}{8}$ in. black glass to shine upwards through a ledge of acid ground plate-glass. Further strip-lights are set behind the wall mirrors and throw light upon the silver leaf which covers the coved ceiling.
Designers : Lindsay-Saville.
Craftsmen : James Clark and Son.



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(13) A mosaic-lined bathroom in a house in Dorset. *Architect:* Edward Maufe. The background is in fawn-grey unglazed mosaic, and the pattern is in dull glazed black, vermillion and white mosaic.
Designer: Truda Carter.
Craftsmen: Carter and Company.
(14) The bathroom in a house at North Foreland. The bath and its surround are of solid beige coloured marble, with inlaid bands of coral coloured mosaic. The recess is lined with peach tinted mirror.
Architect: Oliver Hill.
Craftsmen: Marble *by* Jenkins and Son. Glass *by* Pilkington Bros.
(15) A Parisian bathroom lined with veined marble. No attempt has been made to "enhance the natural beauty of the material by moulding or cutting."

(16) The walls of this show bathroom are lined with yellow marble and the bath and lavatory basin are enclosed in a similar material. The electric light points are concealed by vertical strips of sand-blasted diffusing glass at the edges of the mirror.
Architects: Easton and Robertson.
Craftsmen: W. N. Froy.
(17) The "Modern" bathroom of 1926, in the house of Mr. Bassett-Lowke, at Northampton.
Designer: W. J. Bassett-Lowke.
Craftsmen: The National Radiator Company.

14

Photograph by Bulloted.

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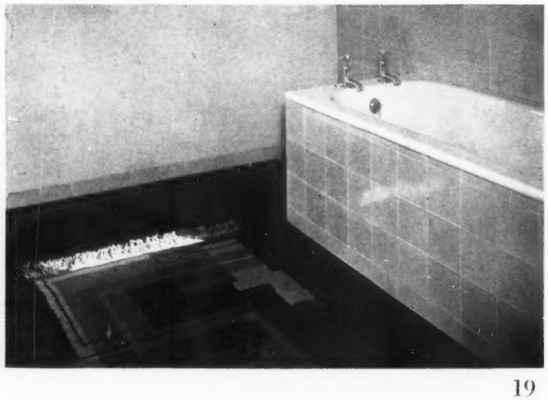
(18) A show bathroom at Nos. 120 and 121, Pall Mall, London. The walls are of white arabescata marble, and the columns are of convent sienna scagliola. The floor is paved with white and dove marble, and the ceiling is painted broken black. The false window is lined with black mirror glass.
Architect: Sir Edwin Lutyens.
Craftsmen: Crane-Bennett.
(19) A bath with a panel and back in parchment tiling. The walls are sprayed parchment: the floor is of dark brown cork tiling, and the bath mat is in ivory tones of pink and indigo.
Architect: R. D. Russell.
Craftsmen: E. Taylor and Sons.



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(20) A bathroom in New York. The American bathroom is not always used solely for bathing, but, equipped with the necessary furniture, may be used as a rest room.
Designer : George Sakier.
Craftsmen for the fittings : The Standard Sanitary Corporation.
(21) A bath, enclosed in rose aurora marble, arranged in a marble mosaic-lined recess. The recess is illuminated from a trough at the base of the engraved mirror.
Designers and *Craftsmen :* Trollope and Sons.

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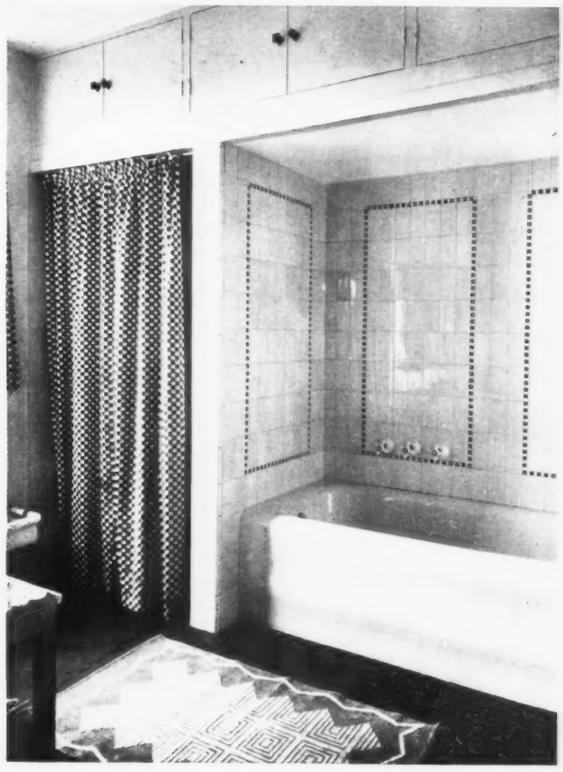

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(22) The bathroom at North End House, Westminster, London. The bath is of Champo Pearlo marble lined with silver mosaic. The recess is formed with bevelled grey mirror, and the walls are lined with mottled silvered plate-glass.
Architect : Oliver Hill.
Craftsmen : for the marble and mosaic, The Art Marble Company ; for the glass, The London Sand Blast Company ; for the vases, Bagues.

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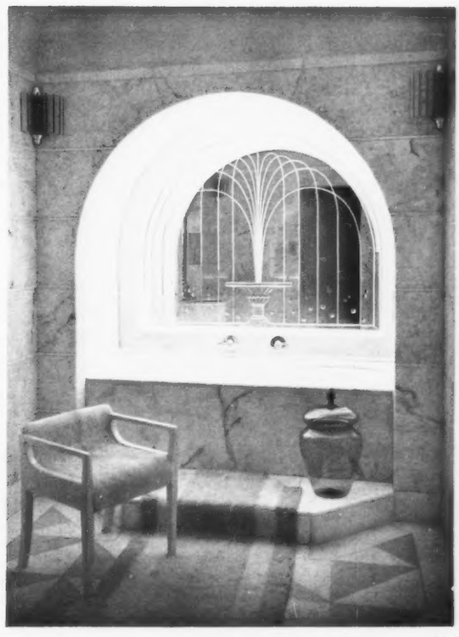

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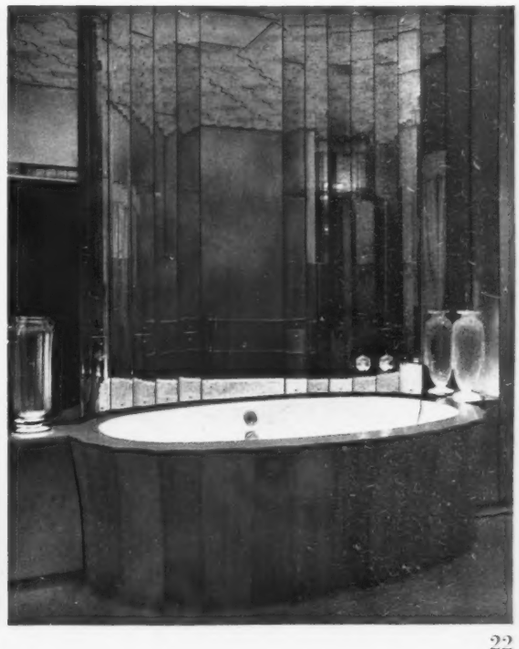

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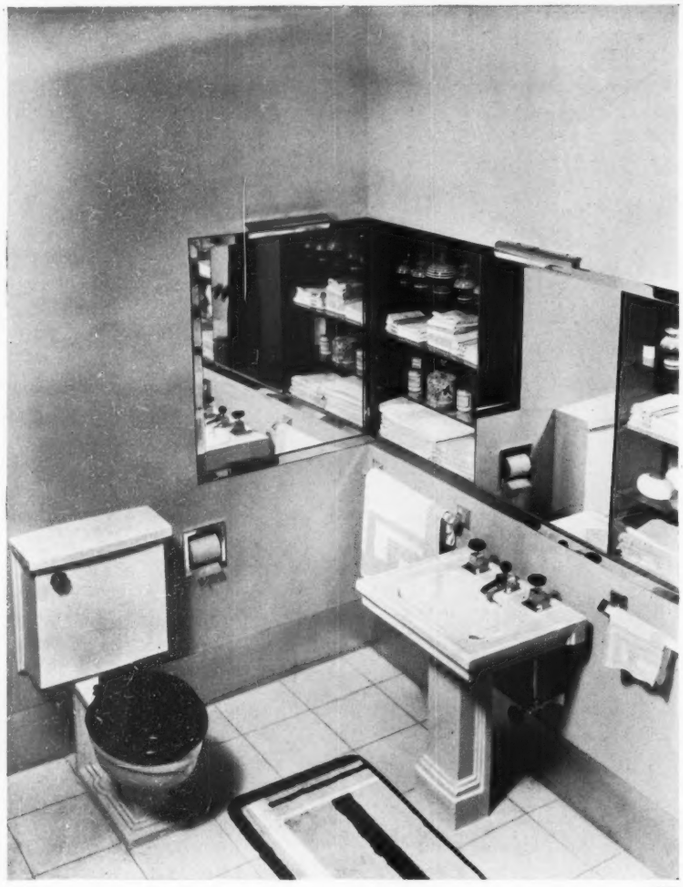

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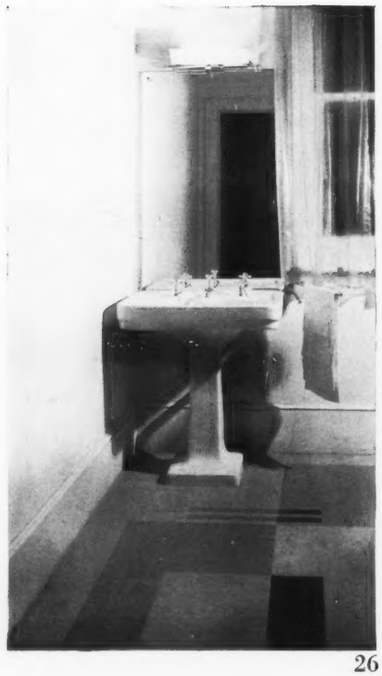
(23) A corner in a small American bathroom. The toilet cabinets are recessed flush with the walls, and have sliding doors of clear plate-glass and mirror.
Designer : George Sakier.
Craftsmen for the fittings : The Standard Sanitary Corporation.

(24) The walls above the lavatory basin are lined with mirrors of silvered clear plate, and light-grey tinted plate, relieved by border strips of silvered steel-blue plate.
Designers : Lindsay-Saville.
Craftsmen : James Clark and Son.

(25) A standard pattern pedestal w.c. and press action low level cistern in a bathroom at No. 118, Thurlow Park Road, Dulwich.
Architect : G. Bertram Carter.
Craftsmen : H. W. Bewley.

(26) A corner of the bathroom in the architect's own home. The walls are enamelled yellow. The floor is covered by a single sheet of rubber in black, white and yellow.
Architect : Serge Chermayeff.
Craftsmen for the fittings : W. N. Froy ; for the floor, The Insulated Rubber Company ; for the oiled-silk curtains, McBean and Company.

(27) A bathroom fitting in monel plymax. The floor is in black and red rubber.
Architect : Serge Chermayeff.



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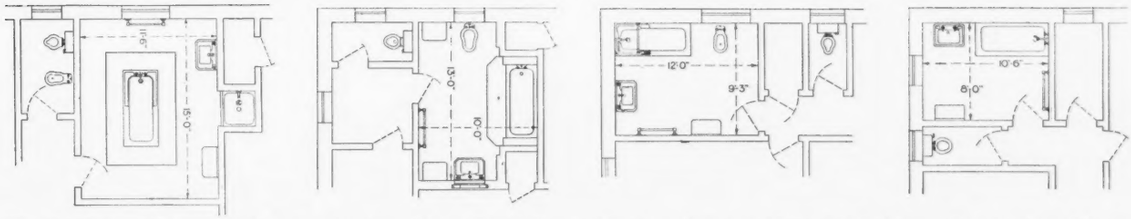


(28) The plans on this page, which are reproduced from Messrs. Shank's illustrated brochure, show typical lay-outs for bathrooms of varying size and shape.

in the form of tiles or in homogeneous sheets. Where cost is not a primary factor, rubber floors can be made to the architect's own design and colour scheme. If tiles be used, it is advisable that they be bedded on a rubber undersheeting, for in spite of the edges being stuck, water is liable to percolate through the joints.

Curtains to the windows and shower may be in thin rubber or oiled silk, both of which are waterproof, and if the general scheme be in a monotone they provide an opportunity for the introduction of bright colour.

Partitions should be sufficiently thick to allow soap holders, shelves and cupboards to be recessed. For such cupboards, which hold bottles of medicine or toilet preparations and shaving tackle, a depth of a few inches is quite sufficient.

THE WINDOW

The effect of light in the early morning is particularly stimulating, and a really adequate window should be provided in such a position that it allows the morning sunlight to enter the bathroom, preferably in the east wall. It is strange that this room, which depends to a great extent for its pleasing effect upon light, is generally given a window of mean proportions.

A small window with leaded panes and frosted glass is distinctly unpleasant. If there must be panes they should be large, and there is no difficulty today in finding an obscured glass of good appearance. Where neither tradition nor symmetry dictate the external appearance of the house, the window may take the whole of one side of the bathroom. If this side can be built in glass bricks it will give an evenly distributed and pleasant light in the interior, and the bathroom will not be gloomy on dull mornings.

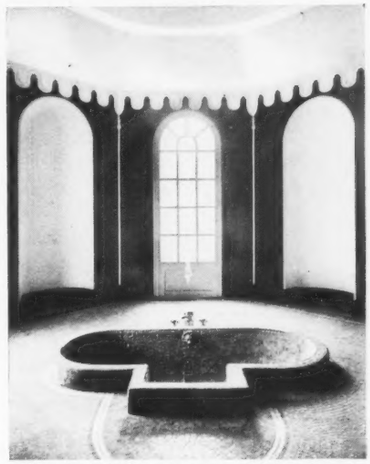
The window should not be placed immediately above the lavatory basin or bathtub, but if the latter position be unavoidable it is as well that the glass be wired, in order to minimize the possible danger of a person slipping in the bath, and putting a hand through the window.

If the bath is arranged in an alcove at one end of the room, and is given its own special window and ventilator, the steam will find its way directly into the open air instead of drifting into the room.

It should be remembered, when planning the wastes, that the bather prefers as a rule to sit with his face to the light.

HEATING

Where a central heating system exists a heated rail will serve the dual purpose of airing the towels and keeping the room warm, and so effect a considerable saving in space. If there be no central heating plant in the house from which a radiator



(29) A bath, built in concrete, at No. 49, Berkeley Square, London, is arranged below the normal floor level in a central position in the room, and is approached by two steps. *Architect:* Clough Williams-Ellis. *Craftsmen:* J. R. Venning and Company.

in the bathroom can be served, then a plug-in point for an electric heater should be provided. Electric heaters in plated steel, capable of being recessed in the wall, or suspended from the ceiling, are especially made for bathroom use. The heating element is well protected and is not affected by steam.

A special type of small copper radiator, designed to give general radiation, will keep the towels aired if it is placed on the wall under the towel rack. It is reputed to be an improvement on the heated rail. Alternatively an electric tubular heater may be used. Electric heaters may be switched on and off as desired, a distinct advantage in the bathroom where heat is only required intermittently.

Care must be taken when arranging the heating equipment that neither the radiator nor the towel airer are placed where they are liable to endanger the user of the w.c. or bidet.

ARTIFICIAL LIGHTING

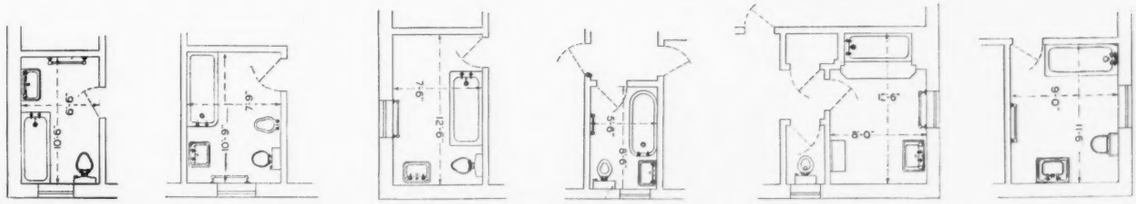
Electric lighting should be from concealed sources or a totally enclosed type of fitting, so that the equipment cannot be affected by steam. It is a comparatively easy matter to arrange the lamps in recesses in the walls or ceiling, and to cover them with sheets of diffusing glass.

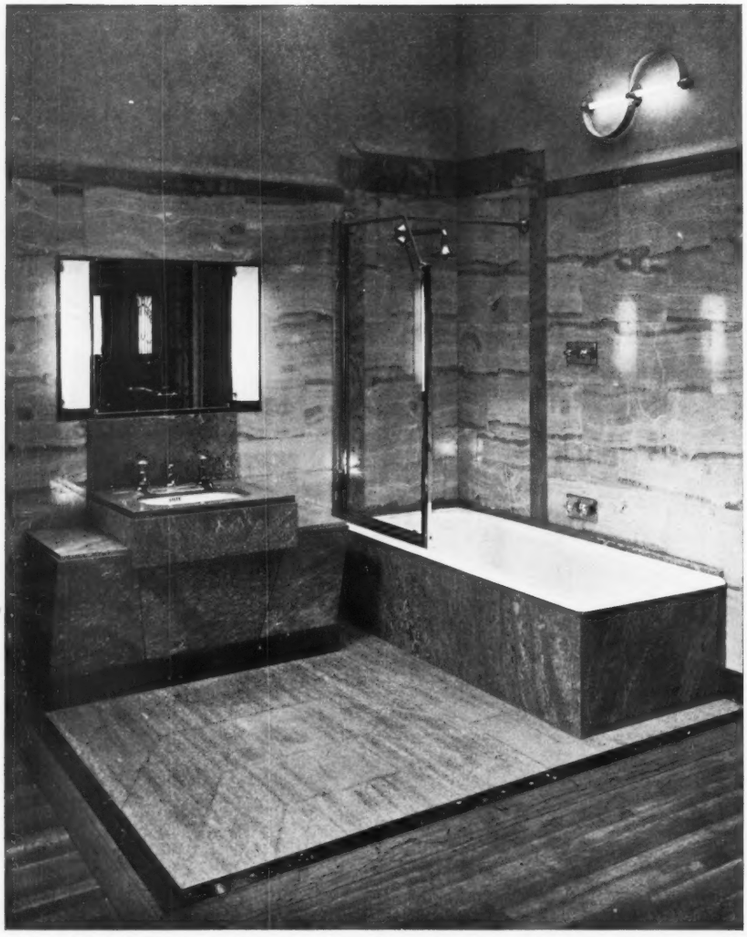
The placing of lighting points in relation to mirrors is of great importance, and should be decided at the outset.

THE BATH

It is often suggested that the ideal place for the bath is central in the room, sunk below the level of the floor, and approached by steps. In such an arrangement the bath is probably made in situ and lined with mosaics, but the method is expensive. The room must be very large if the sense of a narrow rim at the edge is to be avoided, and in a house of normal proportions must be on the ground-floor, unless a first-floor bathroom can be conveniently raised above normal first-floor level, or sufficient headroom provided in the room immediately below to allow for a false ceiling. As an alternative an ordinary parallel sided cast iron or fireclay bath may be fixed in the centre of the room, and a trap sunk in the floor. The visible height of the bath may be diminished by surrounding it with a raised step or platform.

In the normal type of bathroom such an arrangement is impossible, and in modern practice the bath is placed tight against the wall, across one end of the room, the exposed side being covered by a





(30) A show bathroom in Bond Street, London. The walls are lined with pale onyx doie and Swedish-green marble. The floor is of Roman stone. *Architects:* Easton and Robertson. *Craftsmen:* W. N. Froy.

sheet of marble, porcelain-enamelled iron, or one of the many modern synthetic materials. This end of the bathroom may sometimes be arranged as an alcove.

If the plan will not allow such a procedure, then the bath may be placed in an angle, with one side and one end exposed, and one side and one end against the wall.

If the bath be totally enclosed the plumbing will be concealed, and access panels must be provided, either in the end or at the side, and in certain cases it will be found necessary to arrange the panel in an adjoining room, corridor, or cupboard. This requirement must be foreseen at the outset as it governs the position of the waste and valves, and consequently the direction faced by the bather.

Objection is sometimes raised to the parallel sided bath, where water supplies are limited, on the grounds that it requires a great amount of water to provide a reasonable depth. The difficulty is overcome by the bath which has a rectangular outline, but is tapered inside.

Marble baths, mosaic baths, and sunken baths have the disadvantage of being slippery, and consequently dangerous, and they tend to chill the water.

The small plans (Fig. 28) show interesting alternative arrangements for bathrooms of varying shape and size, but they do not exhaust the possibilities. Michael Rosenauer has designed a bathroom for two baths, and perhaps the time will come when none of us will be compelled by the limitation of facilities to bathe in solitude.

FITTINGS

Most modern baths and basins are equipped with a "lift-up" or "pop-up" type of waste, and these contrivances, which were at one time a source of constant annoyance, are now fitted with fine adjustment which is said to overcome the old troubles. Cheaper baths and basins still have the plug and chain, but the plug is of vulcanite instead of rubber. This type, in spite of its primitive appearance, has the advantage of simplicity, and though the chain may break from time to time, there is no mechanism to become out of order.

The manufacturers, who have considerable experience in the matter, recommend chromium plating as a finish for the metal parts. It is comparatively permanent, easily cleaned, and is not affected by steam. Nickel plating has almost disappeared in its favour, and enamelling has lost its popularity, but there is an increasing demand for solid nickel-silver which is only slightly higher in price than nickel plated brass.

LAVATORY BASIN

Most men like to wash their hands in running water, so the tap nozzle should project well over the basin. There is at present a tendency to make the nozzle short, often fitting tightly against the basin rim, in such a position that it is impossible to get the hands into the line of flow. It is advantageous, though more expensive, to connect both hot and cold water, regulated by independent taps, to a common outlet, so that the person who is washing may control the temperature of the running water.

SHOWER

The shower may be arranged either above the bath, in a curtained recess, or in a separate compartment opening from the bathroom. A sense of space is lent to the bathroom if the door of this compartment be glazed, and a special door may be obtained with a single sheet of plate glass in a plated metal frame.

Several types of shower are made for fixing above the bath. There are rigid models which discharge water directly on to the head, the ball and socket type in which the direction of the flow may be governed, and the spray at the end of a flexible tube.

If the bath be fitted in a corner of the room, then an efficient anti-splash is provided by a sheet of plate glass which runs along one rim of the bath. A contrivance such as this is obtainable as a standard fitting.

When the shower is used in conjunction with lateral sprays it must be placed in a separate ventilated compartment, about three feet square. If there is a step up to this compartment it will have the effect of sinking the floor, which may be given a fall in each direction towards a central outlet. The floor must be of an impervious material such as terrazzo. A special one-piece "receiver" in porcelain-enamelled iron, with a shallow rim, is specially made for the floor of the shower-bath.

W.C.

It is better where space permits to place the w.c. in a room adjoining the bathroom rather than in the bathroom itself. Where a low-down tank cannot be used the flushing cistern may be located above the ceiling, especially in cases where a false ceiling is employed to improve the general proportions of the room. If the arrangement is such that there are two w.c.s in adjoining apartments, then the flushing apparatus can be fitted within the thickness of a double partition.

ANTHOLOGY

ENGLAND, MY ENGLAND!

THE car ploughed uphill through the long squalid straggle of Tevershall, the blackened brick dwellings, the black slate roofs glistening their sharp edges, the mud black with coal-dust, the pavements wet and black. It was as if dismalness had soaked through and through everything. The utter negation of natural beauty, the utter negation of the gladness of life, the utter absence of the instinct for shapely beauty which every bird and beast has, the utter death of the human intuitive faculty was appalling. The stacks of soap in the grocers' shops, the rhubarb and lemons in the greengrocers! the awful hats in the milliners! all went by ugly, ugly, ugly, followed by the plaster-and-gilt horror of the cinema with its wet picture announcements, "A Woman's Love!", and the new big Primitive chapel, primitive enough in its stark brick and big panes of greenish and raspberry glass in the windows. The Wesleyan chapel, higher up, was of blackened brick and stood behind iron railings and blackened shrubs. The Congregational chapel, which thought itself superior, was built of rusticated sandstone and had a steeple, but not a very high one. Just beyond were the new school buildings, expensive pink brick, and gravelled playground inside iron railings, all very imposing, and mixing the suggestion of a chapel and a prison. Standard Five girls were having a singing lesson, just finishing the la-me-do-la exercises and beginning a "sweet children's song." Anything more unlike song, spontaneous song, would be impossible to imagine: a strange bawling yell that followed the outlines of a tune. It was not like savages: savages have subtle rhythms. It was not like animals: animals mean *something when they yell. It was like nothing on earth, and it was called singing. Connie sat and listened with her heart in her boots, as Field was filling petrol. What could possibly become of such a people, a people in whom the living intuitive faculty was dead as nails, and only queer mechanical yells and uncanny will-power remained? . . .*

Tevershall! That was Tevershall! Merrie England! Shakespeare's England! No, but the England of today, as Connie had realized since she had come to live in it. It was producing a new race of mankind, over-conscious in the money and social and political side, on the spontaneous, intuitive side dead,—but dead! Half-corpses, all of them: but with a terrible insistent consciousness in the other half. There was something uncanny and underground about it all. It was an underworld. And quite incalculable. How shall we understand the reactions in half-corpses? When Connie saw the great lorries full of steel-workers from Sheffield, weird, distorted, smallish beings like men, off for an excursion to Matlock, her bowels fainted, and she thought: Ah, God, what has man done to man? . . .

A turn, and they ran on the high level to Stacks Gate. Stacks Gate, as seen from the highroad, was just a huge and gorgeous new hotel, the Coningsby Arms, standing red and white and gilt in barbarous isolation off the road. But if you looked, you saw on the left rows of handsome "modern" dwellings, set down like a game of dominoes, with spaces and gardens: a queer game of dominoes that some weird "masters" were playing on the surprised earth. And beyond these blocks of dwellings, at the back, rose all the astonishing and frightening overhead erections of a really modern mine, chemical works and long galleries, enormous, and of shapes not before known to man. The head-stocks and pit-bank of the mine itself were insignificant among the huge new installations. And in front of this, the game of dominoes stood forever in a sort of surprise, waiting to be played. . .

The car ran on along the uplands, seeing the rolling county spread out. The county; it had once been a proud and lordly county. . .

England, my England! But which is my *England? The stately homes of England make good photographs, and create the illusion of a connection with the Elizabethans. The handsome old halls are there, from the days of Good Queen Anne and Tom Jones. But smuts fall and blacken on the drab stucco, that has long ceased to be golden. And one by one, like the stately homes, they are abandoned. Now they are being pulled down. As for the cottages of England—there they are—great plasterings of brick dwellings on the hopeless countryside.*

D. H. LAWRENCE. From *Lady Chatterley's Lover* (Martin Secker).

MARGINALIA

THE BUILDING CENTRE

A Victorian building, 158 New Bond Street, London, has been transformed in its interior into several floors of interesting exhibits of building materials of every kind for the mutual benefit of architects, manufacturers of materials and equipment and all those engaged in the building industry. The thoroughness of British manufacturers was never doubted and their achievements in undecorated work such as kitchen equipment, generating plants, bathroom taps, make the Building Centre, for their sake alone, well worth a visit. On the decorative side there is perhaps room for improvements; in woodwork and light fittings for instance, a certain amount of "jazz modern" and Swedish-Revival has crept in, but when one realizes that the Directors who are to co-operate with the manufacturers include Messrs. Maurice Webb, Robert Atkinson, L. H. Bucknell, E. Guy Dawber, Louis de Soissons, G. Grey Wornum and F. R. Yerbury, there is every reason to hope that British manufacturers will soon be producing some of the finest and most artistic work in the world.

Further comment on the Exhibition is made by *Junius* on page 146.

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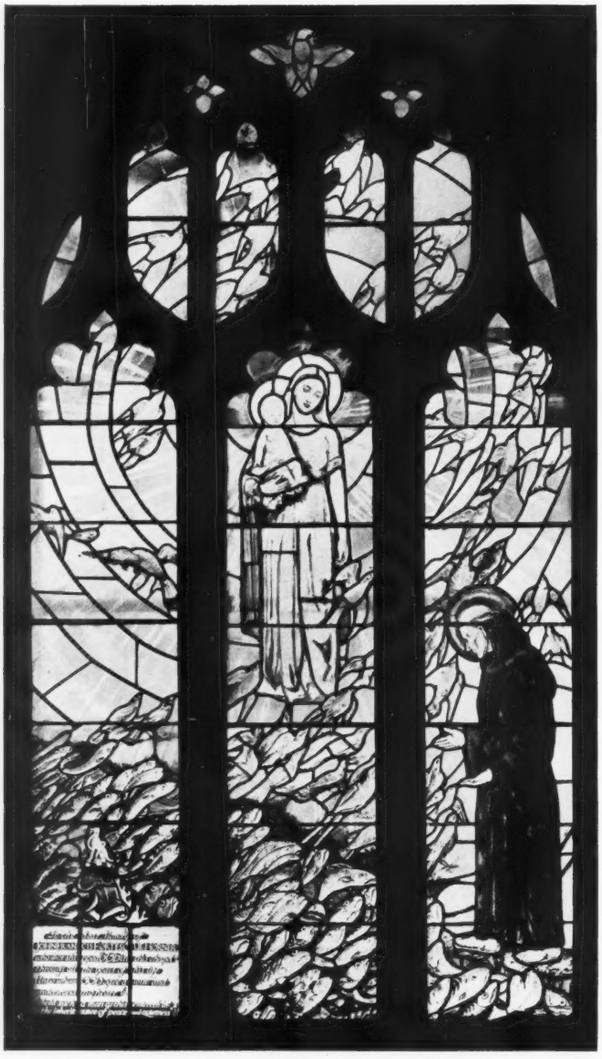
Bronze Beauty.

You will remember that the other day I mentioned here that I had encountered at two o'clock in the morning a man in City Square, Leeds, with a camera and an umbrella.

The man with the umbrella has revealed his identity. It is Mr. C. B. Howdill, the architect, who, it will be recalled, first made the discovery that the bronze nymphs in the Square were out of plumb. When seen so early in the morning, Mr. Howdill was taking a picture of one of the statues, which I reproduce. This was done by the ordinary lighting, his umbrella being used to keep out light that was unwanted.

Mr. Howdill gives his picture the title "Bronze Beauty," a caption upon which I cannot improve. To take a picture of this kind involves not only keenness and skill, but a good deal of patience, for a protracted exposure is necessary.

From *Leeds Mercury*.



A STAINED GLASS WINDOW

By William Nicholson

Before he designed the window for Mells Church, William Nicholson had had no experience of stained glass. As might be expected, from knowledge of his work in other fields, he has achieved freedom in a craft which is strictly circumscribed by tradition and technique.

Stained glass was once subservient to the mason's tracery and colour, not form, could be its only glory ; yet thus limited it attained sublime heights in the *Seven Sisters* at York, a window work which is admired even by those for whom Gothic architecture is anathema, and the lancet its basest form. In later days Perpendicular windows provided picture frames which allowed more scope for the glass designer ; yet save in an occasional Jesse window or in very late windows under the easel picture, such as those of King's College Chapel, there was but scant attempt to achieve unity of subject in the window treated as a whole. Therefore one of the interesting features of the Mells window lies in its composition, with which the mullions have little to do ; but there are other things more striking in their newness. The leads play a deliberate part in the formation of a pattern, for whose boldness they are largely responsible. Nevertheless their presence does not obtrude, nor are they concealed by the too cunning artifices of the Munich school. The fishes and birds sweep upwards across the window with a motion which would be too violent if it were not checked by the radiating and circular development of the haloes, and it is interesting to note that these circles avoid monotony by being " swung " from centres which alternate in the haloes of the two central figures. There is great diversity in the drawing of the birds and fishes, but this is managed without resorting to any fancy cutting. Indeed, in technique there is nothing with which the most fastidious of traditional craftsmen can quarrel. It is not surprising to learn that Nicholson was initiated into each rite of stained glass work by Miss Barbara Batt, who advised him on the various problems which are bound to confront an initiate and which find their best solution in usages long established.

It is obvious that an ordinary cartoon would be of little service in a design whose leading is so important, and the preliminary schemes were tried out on celluloid which is not only proof against careless handling, but also, when painted in dilute oil colours, is capable of giving close resemblance to stained glass.

At the present time stained glass is undoubtedly out of favour, and to some extent this is due to the discredit which was brought in the train of the terrible products of the last century. There remains a universal prejudice against it, and it is probable that ecclesiastical associations have invested it with the quality of staidness. Nicholson's window has gone a long way towards proving that stained glass can be joyous, and there seem to be good reasons for supposing that with a modified technique the material could be used in buildings of all kinds, and with great decorative effect.

Harold Tomlinson.

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A VOICE FROM STANMORE

" The sooner this ' packing case ' movement is finished and our architects return to ideas of beauty—as expressed in the eastward view from St. James's Park Bridge—the better for all of us.—John Landor, 5, Hilltop Way, STANMORE, Middlesex."—*The Morning Post.*

* * *

TOLERANT BROMLEY

New Showrooms

" The planning and design is modernistic, but at the same time very attractive."—*Bromley District Times.*

* * *

THE PERFECT HOUSE

Proposed Stanmore Scheme

" Stanmore is, according to the *Sunday Express*, to be the scene of one of the most ambitious building schemes yet conceived.

" Many nations have contributed ideas towards the complete houses. The kitchen has Dutch elements ; the balconies are Californian in style ; the special window panes are Swedish, a series of mechanical devices French ; but the whole, both in material and labour, will be British."—*Harrow Observer and Gazette.*

* * *

TALENT IN DONCASTER

" Such a firm is Messrs. Allen and Orr, Ltd., of Hexthorpe, for all sections of timber work, from the laths beneath the plaster work to the rustic scaffolding in the garden and the wireless pole. Some of their samples of mouldings are a treat."—*Doncaster Chronicle.*

* * *

KINDLY SCOTS RESTORATION

St. Mary's, Ratho

" In the present restoration the church has been kindly treated, the structural changes which have been effected adding grace and beauty to the old fabric. The two side galleries have been removed. The Bonnington pew has been converted into a vestry, and in front of it a new pulpit has been erected. The walls have been shorn of plaster, and are to remain bare. Two small windows in the western gable have been filled with stained glass, the gifts of the Rev. James and Mrs. Lumsden."—*Glasgow Herald.*

MURAL DECORATION AT TOYNBEE HALL

The above illustration is from a portion of a mural decoration by Archibald Ziegler, at Toynbee Hall, London, E.1. It represents drama; the Shakespeare Memorial Theatre is in the background, and the dress of the woman is primrose yellow, while the youths against the tree are in bright shades of red, blue and orange. The colours are necessarily vivid in order to retain the light in the dark lecture room which they adorn, and to stand out against the dark oak panelling below the painted frieze. The completed work will be on view this month.

TWO TIPS FROM THE U.S.A.

1—ART ON THE THRESHOLD

"Painters in the past have paid little, if any, attention to the porch as a unit. . . . Let's consider the floor. Let's make a change. Let's start some thing. Rugs or runners . . . can be painted down the center of the floor, in front of the house entrance door. These designs can be renewed in whole or in part or can be merely touched up in spots. The elaborateness of these rug designs need be limited only by the ingenuity of the painter applying them. This gives you ammunition for a porch floor campaign. If you'll make use of it you will profit. If you lay it aside and forget it, you wont."

American Painter and Decorator.

2—ARTFULNESS IN THE HOME

Will you be good enough to send us the formula and details about the "Old-World Finish" for crotch mahogany and solid mahogany? H. H.

Answer by Walter K. Schmidt.—There is really very little to the producing of Old-World finish except a wonderful lot of imagination. Each job is an individual job. The basic color is brown much like your shade of brown mahogany. Personally, I prefer a hot water stain. It dries quickly without raising much grain, penetrates and does not rub off.

After the piece is built up ready for staining, the mutilating becomes the individual job. That is, every piece presents its own problem. The legs are scuffed, pieces knocked out with a hammer, indentations made, deep grooves cut with a chisel, scratches made with a jack-knife, spots burned with a piece of wire that is heated red hot, and anything else that your foreman finisher might think of that could have happened to a piece of furniture, having been used a century or more. After all this is done, apply the hot stain. Then you may prefer to give it a coat of thin lacquer, but at any rate, give it a coat of thin shellac. Now, you are supposed to have it smooth. Then it is smeared and smutted up by making a paste of drop black, preferably an oil, but if you want to rush it, use japan ground drop black, and with your thumb daub it in various places as though the years had formulated the dirt that way and it had stuck in the wax. Have some waste handy and rub it out. When this is thoroughly dry, smut it with rottenstone stirred into thin wax. This wax is rubbed over the crevices and carvings so that it adheres in all the depressions, and then is wiped off thoroughly with rags. Now you have the piece ready for its final finish. Apply a good coat of wax and friction polish it.

The Furniture Manufacturer.

* * *

INARTISTIC ONGAR

"Mr. H. J. Meyer, J.P., said he would not wish anything of an artistic nature that would increase the cost of the Council houses.

"Mr. H. G. Acres thought that if they adopted the suggestion to build these artistic houses it would be the first step towards interfering with the rights and the pockets of the people. It would also interfere with the class of house which the Council were already building. Again, there would be a delay.

"Mr. F. Paul thought the matter referred only to Council houses."—*Essex Chronicle.*

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ARTISTIC EALING

"If exterior house decorating in Ealing continues on the present lines, the borough will soon assume an almost Continental appearance. Drain pipes and railings of bright blue, such as one sees, for example, in La Panne, in Belgium, and in most of the French towns, are being copied in Ealing, but, unfortunately, not always."—*Middlesex County Times.*

TASTE ON THE THAMES

"It is estimated that the cost of bronze and other ornamental treatment for the new Twickenham Bridge is £17,560. Although ornamental in appearance, the bronze serves strictly practical purposes. No bronze work is being applied to the Chiswick Bridge."—*East Ham Echo.*

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THE GARDEN OF EDEN

"Birmingham's Latest Picture House.—The whole of the interior is in a semi-atmospheric style, set off by artistic paintings by Mr. George Legg, of Moseley. Looking down the auditorium, the effect is that of a garden, with the fine proscenium in front of the screen arranged to open as a gate."

Birmingham Daily Mail.

* * *

THE UNSPEAKABLE BEAUTY OF KINGSWAY AND OXFORD CIRCUS

"Walking the other Sunday morning from Holborn down Kingsway to the Strand, I was almost breathless with the symmetry and beauty of the architecture.

". . . the famous thoroughfare is conspicuous on either side by its gorgeous and finely constructed buildings.

"The same is true of Regent Street, which reveals a master mind in architecture.

"As you come to the top of Regent Street the outline at Oxford Circus strikes you as being the last word in architectural perfection.

"Gone for ever are the queer, low-fronted shops which I can remember, the most famous of which was Jay's, and in their place are towering great buildings which are devoted to the highest forms of commerce and merchandise.

"Indeed, in every part of London nowadays vast buildings are being erected, but they are

all planned on such a generous and artistic scale that they are a pleasant sight to the eyes." —*Peter Prior's Gossip in the Western Evening Herald.*

* * *

ÆSTHETIC IMPROVEMENT

"The greatest improvement of all, from an æsthetic point of view, is the replacement of the square windows in the eastern gable by a long Gothic arch window with three lights, surmounted by a neat coping to bring the whole gable into harmony with the front of the church, and more in keeping with the beautiful church hall adjacent. Flood-lighting has been skilfully introduced."—*Glasgow Herald.*

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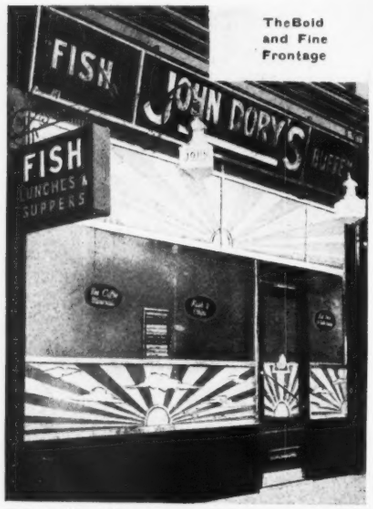
The March of Commerce

ANOTHER ACHIEVEMENT IN FISH RESTAURANTS

JOHN DORY'S, THE ULTRA-MODERN, MAKES ITS APPEARANCE IN ISLINGTON

"The exterior is a magnificent advertisement to passers-by, thanks to material which is becoming increasingly popular in the fish restaurant world. With the fascia there are raised letters in stainless steel against a background of black opalite glass, and these bright "cubic" letters stand out—literally and metaphorically. The base is also set off in black opalite glass, while the window presents an advancement on the popular 'sun-ray' effect in plain and frosted glass, for the design both top and bottom, while primarily based on this idea, incorporates a pleasing reproduction of white, fleecy clouds as well! This artistry undoubtedly helps to make the frontage (which is, by the way, about 18 ft. wide), the attractive work it is, it being continued on the door."—*The Fish Trades Gazette.*



The Bold and Fine Frontage

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WHAT DOES THIS MEAN?

"The opening of Lambeth Bridge has had an interesting repercussion in North London. Buses 177 and 77, which run from King's Cross to South London, and which formerly crossed Westminster Bridge, have been diverted to Lambeth Bridge. They have thereby provided a direct link between Bloomsbury and the Tate Gallery; and every morning the buses can be seen plying southwards with scores of long-haired, æsthetic, straw-hatted Americans, Frenchmen, and Chinese and Indian students. I wonder if these new facilities for visiting the masterpieces in the Tate Gallery will result in the birth of a more traditional school of modern art. Who will then say Lambeth Bridge has been built in vain?"—PETER SIMPLE, in *The Morning Post.*

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A CASKET OF ART, RELIGION, TRAVEL AND TASTE

A CHURCH-LIKE DRAWING-ROOM

"Through grilles such as were used by priests in the old churches, I looked into the drawing-room. Then I went in, and was amazed at the superb walnut panelling from a church in Rome, the richly carved doors and mantelpiece, the ceiling of soft cream plaster, and the exquisite gilt angels on the walls that hold the electric lights.

"'I travel a great deal,' Madame de Lisle told me, 'and have picked up lovely things from all over the world.'"—*Glasgow Herald.*

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A NATIONAL COUNCIL FOR THE BUILDING INDUSTRY

At a Conference presided over by Sir Raymond Unwin, the President, held recently at the Royal Institute of British Architects, and attended by representatives of every section of the building industry, a draft constitution for a National Council was submitted, and it was unanimously resolved to recommend it for acceptance by the several organizations represented.

It was decided that the Council should be named "The Building Industries National Council," and its objects will be to co-ordinate and to give expression to the collective views of the national organizations concerned in and connected with the Building and Constructional Group of Industries upon subjects recognized as affecting the industry as a whole.

The Conference expressed its grave concern at the almost complete cessation of work throughout the industry, which occupies a key position in the economic life of the nation and involves not only the normal employment of upwards of two million operatives, but a great number of professional and technical workers whose livelihood is entirely dependent on building. The curtailment of building work is so far-reaching in its effects as to put out of commission some 350,000 operatives, as well as a vast aggregate of allied manufacturers engaged in the supply of building components.

This is the first industry in the country on its own volition to set up a national organization, which in the future it is confidently believed will pursue a vigorous and economic policy in the public interest, and will, moreover, establish a sound basis for co-operation within the industry.

The opinion was expressed by the Conference that the revival of activity in the building industry would provide an immediate and material contribution to the rehabilitation of national prosperity.

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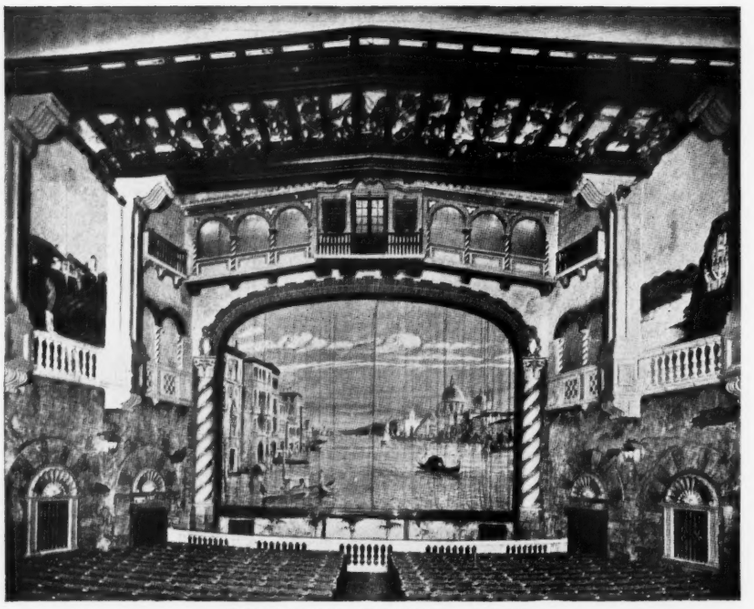

THE SAVOY CINEMA, CORK

"IRELAND'S MOST BEAUTIFUL THEATRE"

Kinematograph Weekly

CORRESPONDENCE

An Art Critic's Problem

The Editor
THE ARCHITECTURAL REVIEW

DEAR SIR,

I have often wondered how builders manage to get cranes on to the tops of buildings which they are erecting. They need a crane to haul the scaffolding up from below, yet how can the crane stand on nothing at all to accomplish this? Perhaps one of your readers can help me.

Yours truly,
ADRIAN STOKES (*Art Critic*).